

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



Catherine Abele - Soprano

With Special Guests

Dr. Leanne Regehr - Piano

Dr. Charles Stolte - Alto Saxophone

Saturday, September 22, 2012 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Catherine Abele – Soprano

Dr. Leanne Regehr - Piano
Dr. Charles Stolte - Saxophone

PROGRAMME

I Hate Music!

Leonard Bernstein (1918-1910)

- I. My Name is Barbara
- II. Jupiter Has Seven Moons
- III. I Hate Music!
- IV. A Big Indian and a Little Indian
- V. I'm a Person Too

Leanne Regehr – Piano

I Never Saw Another Butterfly

Lori Laitman (1955)

- I. The Butterfly
- II. Yes, That's the Way Things Are
- III. Birdsong
- IV. The Garden
- V. Man Proposes, God Disposes
- VI. The Old House

Leanne Regehr – Piano
Charles Stolte – Saxophone

~ INTERMISSION ~

Knoxville Summer of 1915

Samuel Barber (1910 - 1981)

A Sarah Binks Songbook

John Greer (1954)

(The Sweet Songstress of Saskatchewan)

- I. Reflections While Translating Heine (Fantasia on a theme of R. Schumann)
- II. Hi, Sooky, Ho, Sooky (Valse Serenata)
- III. Ode to a Star (Arioso di camera)
- IV. The Song of the Chore (Canzona rustica)
- V. Elegy to a Calf (Lamento pastorello)
- VI. Square Dance (Hoe Down)

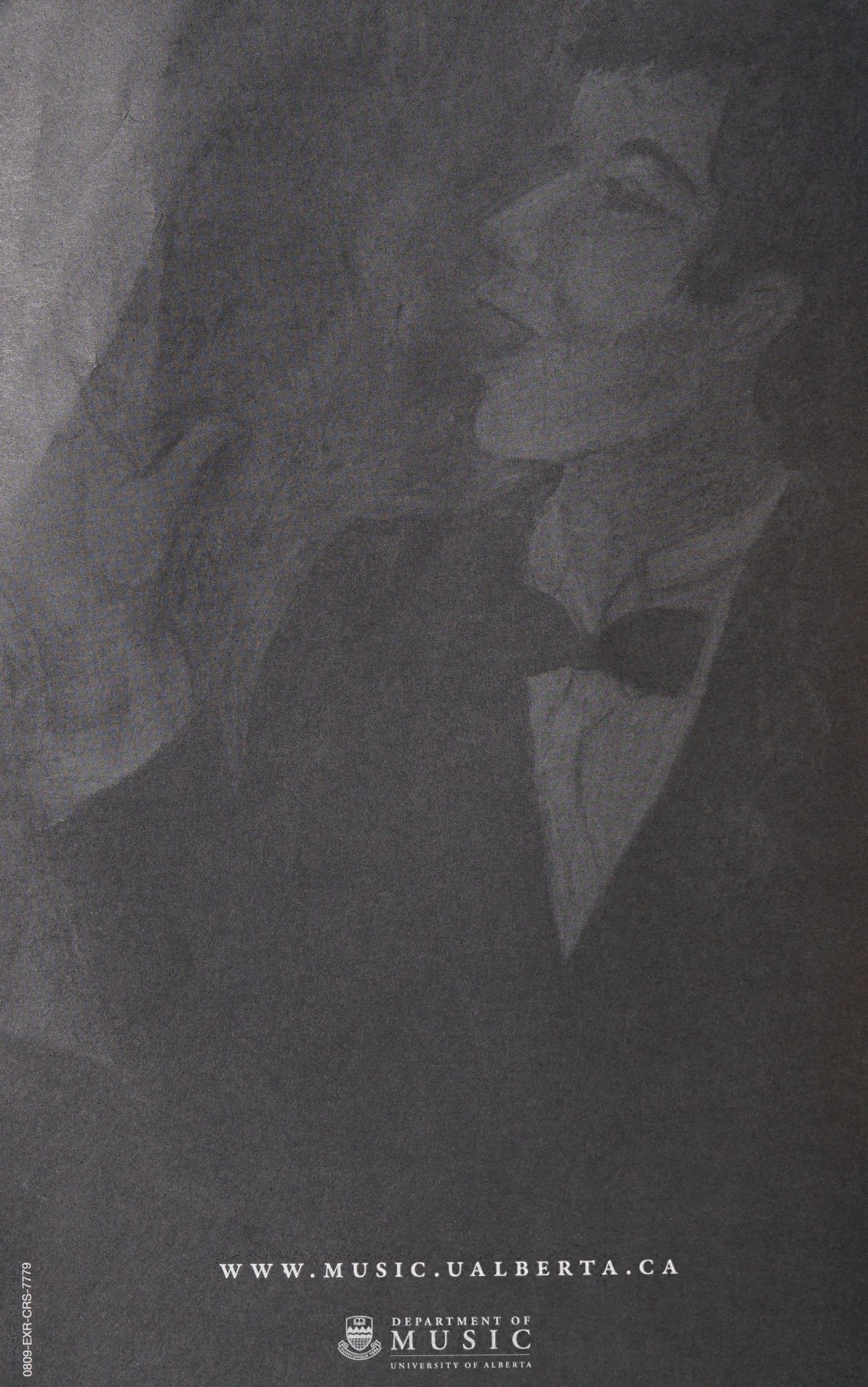
Leanne Regehr – Piano

Biographies:

Soprano **Catherine Abele** received her Bachelor of Music degree in Voice from the University of Manitoba, as a student of Tracy Dahl. She went on to receive her Master of Music degree in Voice from the College-Conservatory of Music in Cincinnati, where she is now in the final stages of her Doctor of Musical Arts degree in Voice, under the tutelage of Barbara Honn. She was a district winner of the Metropolitan Opera National Council Auditions and took the top vocal prize at the 2008 Montreal Symphony Orchestra Competition. Ms. Abele's operatic repertoire includes such diverse roles as Arminda in Mozart's *La finta giardiniera*, Countess Almaviva in Mozart's *Le nozze di Figaro*, Giulietta in Bellini's *I Capuletti e i Montecchi*, Rosalinde in J. Strauss' *Die Fledermaus*, Nannetta in Verdi's *Falstaff*, and Martine in the American premiere of John Browne's *Babette's Feast*. In addition to her performances with Opera NUOVA, Bel Canto Northwest Vocal Institute, and the CCM Opera, she has sung Mimi in a concert version of Puccini's *La Bohème* with Cincinnati Opera. Ms. Abele pursues a passionate interest in art song and chamber music. Recent performances include Argento's *Six Elizabethan Songs* and Arnold Cooke's *Nocturnes* with the Grandin Chamber Music Festival, John Greer's *Liebesleid-Lieder* with the composer at the piano and an all-star Canadian cast of Norine Burgess, John Tessier and Nathan Berg, and Handel's *Let the Bright Seraphim* with organist Jeremy Spurgeon and trumpeter Russell Gilmour at the Winspear Centre in Edmonton. She also appeared with the Edmonton Youth Orchestra to sing Rutter's *Mass of the Children* and Tippett's *A Child of Our Time*. During the 2011/12 season, Ms. Abele collaborated in concert with the King's University College Choruses at the Winspear Centre, with The Aldeburgh Connection's Stephen Ralls and Bruce Ubukata in a performance of *A Country House Weekend*, as guest soloist with the Richard Eaton Singers, performing Handel's *Israel in Egypt*, and as performing participant at the world's foremost school of German Lieder, the Franz Schubert Institut in Baden bei Wien, Austria. Ms. Abele currently serves as Instructor of Voice, Lyric Diction and Vocal Pedagogy at the University of Alberta's Department of Music.

Leanne Regehr is a versatile pianist who has worked in opera, choral, recital and symphonic settings across North America. She received a Master of Music degree from the University of Alberta, explored further studies at the Banff School of Fine Arts, the Universitat Mozarteum in Salzburg, the Aspen Music Festival, and completed her Doctor of Music in Piano Performance from Northwestern University. Her principal teachers include Stephane Lemelin, Ann Schein, Alan Chow, and Elizabeth Buccheri. Leanne participated in the inaugural season of Opera NUOVA in Edmonton in 1999 and has since worked as répétiteur for Shreveport Opera, Mercury Opera, and Edmonton Opera. She was a staff pianist for Sherrill Milnes' VoiceExperience Program in Orlando, as well as a Coaching Fellow at the Aspen Music Festival for John Corigliano's *The Ghosts of Versailles*. As the Music Director for the University of Alberta's Opera program, Leanne coached productions of Humperdinck's *Hansel and Gretel*, Handel's *Serse*, and Offenbach's *Orphee aux Enfers*. She is currently a piano instructor at The King's University College as well as the accompanist for the Richard Eaton Singers. Leanne freelances as a vocal coach, recital partner, and adjudicator, and looks forward to making her debut as a soloist with the Winnipeg Symphony Orchestra in December of 2012.

Described by Classical Music magazine as a musician of "dazzling commitment and versatility," **Charles Stolte** enjoys a career as a saxophonist and composer. Reviews in the Chicago Tribune laud him as a "talented performer with glossy technique and bluesy charm," and he enjoys frequent support from the Canadian provincial and national governments for his composition projects and performance tours. CBC radio broadcasts his performances and compositions nationally and he and his music enjoy performances across North America and Europe. Dr. Stolte is Associate Professor of Saxophone, Music Theory and Composition at the King's University College in Edmonton, Alberta, Canada and Instructor of Saxophone at Alberta College Conservatory of Music. He holds a Doctor of Music degree in Saxophone Performance from Northwestern University, where he was the first Canadian accepted to the doctoral program in saxophone performance with renowned saxophonist Frederick L. Hemke.



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KILBURN MEMORIAL CONCERT



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The Perfect Ambassador

The Nicholas Arthur Kilburn Memorial Endowment Fund

PROGRAMME

The Perfect Ambassador

Gran Chacona	Juan Arañés (fl 1620-1649)
Canarios	Anon.
Si amor pone las escalas	Juan del Encina (1468-1530)

The Letters of Instruction

Tant que vivray	Claudin de Sermisy (c 1490-1562)
Suite de Branles	Claude Gervaise (fl 1540-60)
Mon dieu la belle entrée	Anon.

The Dispatch Bag

Fantasia quinto	Alonso Mudarra (c 1510-1580)
Pastyme with good companye	Henry VIII (1491-1547)
O nata lux de lumine	Thomas Tallis (c 1505-1585)
The Scotchman's dance	Anon.
O lusty May	Anon.
Joy to the person of my love	Anon.

The Gifts

Voluntary	Thomas Tomkins (1572-1656)
The stormy winds do blow	Anon.

~ Intermission ~

Teresa of Avila

Recercada Segunda

Diego Ortiz
(c1510-c.1570)

Passaba Amor

Anon.

Válame Dios

Anon.

Nigra sum sed formosa

Tomás Luis de Victoria
(1548-1611)

Ay, luna, que reluzes

Anon.

The Ambassador and the Library

Epping Forest/ Huntsuppe/The old mole

Anon.

Lord Willoughby's Welcome Home

Anon.

Nutmegs and Ginger

Anon.

The Republic of the World

Gran Chacona

Juan Arañés
(fl 1620-1649)

The Toronto Consort

Michele DeBoer, soprano

David Fallis, Artistic Director, tenor

Ben Grossman, percussion, vielle à roue

Katherine Hill, soprano, viola da gamba

Paul Jenkins, tenor, harpsichord, organ

Terry McKenna, lute, renaissance and baroque guitars

Alison Melville, recorder

John Pepper, bass

Laura Pudwell, mezzo-soprano

Programme conceived and scripted by Alison Mackay



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

The Perfect Ambassador Program Notes

The magnificent portrait by Hans Holbein which decorates our stage this evening portrays two young visitors to London in the spring of 1533. They have been identified as the French ambassador Jean de Dinteville, and his friend Georges de Selve, the Bishop of Lavaur, who acted from time to time as special envoy of Francois I of France to Emperor Charles V and to the Holy See.

The men are surrounded by scientific and musical instruments, globes, books, and the distorted image of a skull which comes into focus when viewed from a point to the right of the painting. These are objects of importance to properly groomed ambassadors, as outlined by many sixteenth-century writers on the subject who advised that members of the diplomatic corps should be moral, deeply cultured, fluent in a variety of languages, and learned in all branches of secular knowledge – astronomy, architecture, geography, mathematics and music.

The connections between renaissance diplomacy and music are richly illustrated in the documents used in preparing tonight's script. These include guidebooks for the identification and education of prospective diplomats, autobiographies and diaries of ambassadors, diplomatic dispatches describing musical performances, and letters of instruction from kings and queens to their representatives abroad.

Most of the composers represented on the programme were associated with the official world of monarchs and their ambassadors. The royal courts were the most important employers of musicians in sixteenth-century Europe, and the rulers themselves were often accomplished performers. Henry VIII was thoroughly educated as a musician by the time he came to the English throne in 1509 and music featured prominently in ceremonies of all kinds at his court – processions, meetings of heads of state, feasts, plays, and special court entertainments. By 1547 Henry had 58 musicians in his employ. He himself played the organ, lute and virginals (a small keyboard instrument in the harpsichord family of plucked instruments). "Pastime with good company" is a charming example of his 34 surviving compositions.

The courts of Europe also maintained royal chapels with rich sacred repertoires of organ solos, motets, masses and music for divine offices such as matins and vespers. The Venetian ambassador reported that Henry heard holy office each day in the queen's chamber. This type of private devotion included music such as "O nata lux", a 10th c. hymn for the office of Lauds on the Feast of the Transfiguration. The choral setting in tonight's concert was composed by Thomas Tallis who served in the royal chapels of Henry VIII, Mary Tudor and Elizabeth I.

Queen Elizabeth was also an accomplished musician whose vanity was piqued by the thought that her cousin Mary Queen of Scots might be a better player on the virginals. The scene is set for the charming encounter between Elizabeth and the Scottish ambassador Sir James Melville with a mixture of Scottish and English airs– an anonymous English country dance tune, and the Scots songs *O Lusty May* and *Joy to the person of my love*.

Elaborate keyboard instruments and lutes were highly esteemed as ambassadorial gifts and musicians often went on diplomatic missions in order to maintain and perform on them. Travel to distant climates and cultures posed unusual challenges – hot and humid climates sometimes caused glue joints to come apart, and performers faced the dilemma of having to turn their backs on host monarchs in order to perform for them at the keyboard. Thomas Dallam, the builder of the organ in King's college Cambridge was sent with the English ambassador on a mission to Constantinople with a 16-foot chamber organ that he built for the Sultan of Turkey as a gift from Elizabeth. Dallam also built the organ of Worcester Cathedral where Thomas Tomkins, composer of the organ voluntary included in our programme, was resident organist.

The music of renaissance Spain is featured in our concert in several contexts. The Chacona which begins and ends the concert was composed by Juan Aranes, who was employed by an early seventeenth-century Spanish ambassador during a mission to the Vatican. A century earlier, the monarchs Ferdinand and Isabella forged diplomatic connections with German, Italian, English and Dutch heads of state in order to consolidate their alliances in the face of French hegemony. In spite of later tensions between the Spanish and English thrones, many Spanish ambassadors in England became famous London characters and the tradition of long-serving resident ambassadors was carried on into the time of Charles V and Philip II. These monarchs, who were deeply cultured and fervently Catholic helped to foster a golden age in Spanish philosophy, art, music and literature, both in the secular realm of Cervantes and in the religious world of Teresa of Avila, whose writings have become monuments of renaissance culture. Teresa is included in our concert because of her role as a travelling ambassador of the Carmelite order, which in 1605 commissioned the building of the church of Santa Maria della Vittoria in Rome. Teresa's fevered mysticism as expressed in her autobiographical works inspired Bernini to create his famous statue of the Ecstasy of Saint Teresa in the Cornaro Chapel of this church. Her poetry was deeply influenced by the language of the Song of Songs, the source for the beautiful motet *Nigra sum sed formosa* by the most famous counter-reformation composer, Tomás Luis de Victoria, also a native of Avila. Teresa of Avila's manuscripts were preserved in one of the great cultural monuments of sixteenth-century Spain, the Escorial library. Many treasures of the Spanish renaissance were also collected for the Oxford University Bodleian Library, named for its generous sponsor Thomas Bodley, the long serving ambassador of the Elizabethan court to the Netherlands. In spite of his fierce English partisanship Bodley used his ambassadorial connections to acquire books and manuscripts from countries around the world in the interest of a cosmopolitan erudition which recognized the literary, scientific and philosophical contributions of many cultures. This was a world view reflected in the quotation which ends our concert, from the lectures of the sixteenth-century Salamanca professor and monk Francisco de Vittoria, considered to be one of the founders of the concept of international law: "We should not doubt that the world as a whole is one community – one single republic possessing the right to prescribe rules for all its members - laws which are equal, just and fitting for all citizens of the world."

Gran Chacona, Part 1

Es chacona un son gustoso
de consonancias graciosas
que en oyen dole tañer
todos mis hueses Retoçan.

*A la vida, vidita bona
Vida, lamonos a chacona*

No ay fraile tan recoxido
ni monja tan Relixiosa
que en oyendo aqueste son
no dexten sus santas oras.
Quentase de un relixioso
que estando cantando nona
en el coro con los frailes
dixo acaso vida bona.
Y la famo lo pregoná.

Los frailes quando an oydo
esta voz tan sonora
arriman todos los mantos
haciendo mil cabriolas.
Bailaron todo aquel día
sin aver comido cosa
y si el son no les quitaran
baylando fueran agora.
Y la fama lo pregoná.

A la vida ...

Chacona is a pleasant sound
of sweet chords
and every time I hear it played
all my bones frolic.

*To life, the good life,
Life, let's go to Chacona*

There is no monk who is so pure
nor such a holy nun
who when they hear this sound
wouldn't leave off praying.
They tell of a religious man
who was singing nones
in the choir with the monks, when by
chance he sang out, "Vida bona."
And word gets around.

The monks when they heard
such a sonorous voice
wrapped their cloaks around themselves
and turned somersaults
They danced all that day,
not even stopping to eat,
and if the sound had not stopped
they would be dancing yet,
And word gets around.

To life...

Part 2

Tambien se quanta de un cura
que enterrando una pastora
por deçir requiem heternam
dixo acaso vida bona.

El sacristan que a oydo
esta voz tan sonora
arrima a un lado la cruz
haçienda mil jerigoncas
y la fama lo pregoná.

Los que llevavan la muerta
puestos de una parte y otra
haçen tantos demeneos
que era cosa milagrosa.
Tambien diçen que la muert

alço la caveça toda
queste endemoniado son
a los muertos alborota.
Y la fama pregoná.

A la vida...

Confusos y arrepentidos
de una tan horrible cosa
fueron apedir perdon
al Obispo de Pamplona.
El Obispo que los vida
mandoles cantar docoplas
apenas cantaron una
el Obispo se alborota.
Y la fama lo pregoná.

Levanto luego el roquete
y bailo más de una ora
alborotando la casa
coçinas salas y alcobas.
Toda la casa contenta
bailaron çinco o seis oras
y al fin detanta alegría
el Obispo los perdona.
Y la fama lo pregoná.

A la vida ...

Si amor

Si amor pone las escalas
al muro del coraçón,
jno ay ninguna defensión!

Si amor quiere dar combate
con su poder y firmeza,
no ay fuerça ni Fortaleza
que no tome o desbarate,
o que no hiera o no mate
al que no se da a presión,
jno ay ninguna defensión!

They also tell of a priest
who was burying a shepherdess:
instead of intoning "Rest in peace."
he cried out "Vida bona."
The sacristan who heard
such a sonorous voice
put the cross off to one side
and did a lot of nonsense.
And word gets around.

Those who bore the woman's body
standing in two lines,
made such wiggling motions that
it was a wondrous thing.
It is said that this dead woman

lifted her whole head,
because this sound, coming from the
devil, causes even the dead to dance
And word gets around.

To life...

Confused and repentant
of such an awful thing,
they went to ask forgiveness
from the bishop of Pamplona.
The bishop when he saw them
ordered them to sing two stanza:
but after they had sung just one
the bishop started to get agitated.
And word gets around.

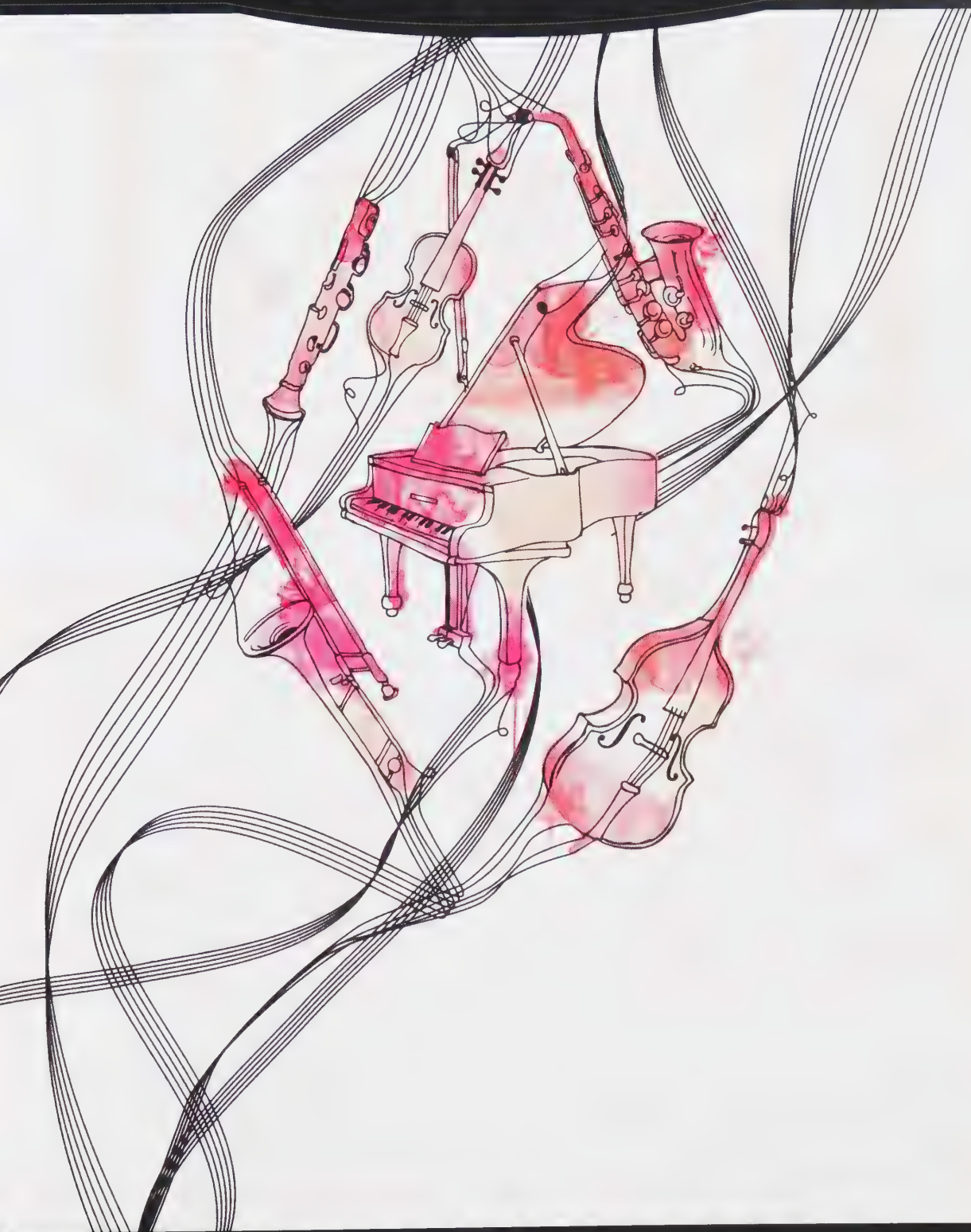
He lifted up his skirts and danced
for more than one whole hour,
shaking the whole house,
bedrooms, kitchens, parlors.
Everyone in the place happily
danced this way for five or six hours,
and at the end of such great fun
the bishop forgave them all.
And word gets around.

To life...

If Love places ladders
against the wall of the heart
there is no defence!

If Love wants to give combat,
with its power and fortitude
there is no force or stronghold
which it cannot take or destroy,
or which it cannot control or kill,
which will not yield to the pressure:
there is no defence!

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MUSIC AT CONVOCAATION HALL



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

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Kilburn Memorial Concert: The Toronto Consort presents

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Friday, January 11, 2013 at 8 pm

Jacques Després (piano), and Andrew Wan (violin)

present *Beethoven's Complete Piano and Violin Sonatas, Part One.*

Saturday, January 26, 2013 at 8 pm

Janet Scott Hoyt (piano) with guests Stephen Bryant (violin), Sue Jane

Bryant (viola), Tanya Prochazka (cello), Dennis Prime (clarinet) present

Music Among Friends featuring chamber music by Brahms.

Saturday, February 2, 2013 at 8 pm

Dennis Prime (clarinet) with guest artists, present *Wind Players.*

Saturday, February 9, 2013 at 8 pm

Guillaume Tardiff (violin), and Roger Admiral (piano) present

Breaking New Paths for Violin.

Saturday, March 2, 2013 at 8 pm

Trio Voce Patricia Tao (piano), Jasmine Lin (violin), and Marina Hoover

(cello) present *Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.*

Friday, March 22, 2013 at 8 pm

Faculty composers Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott

Smallwood and Dr. Andriy Talpash present *Ultra*, a program of innovative

new sonic experiments.

Convocation Hall is one of Edmonton's oldest performance venues, located in the Old Arts Building on the North University of Alberta campus.

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MUSIC AT THE WINSPEAR



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MUSIC AT THE WINSPEAR

SHOWCASING STUDENT TALENT IN A WORLD CLASS VENUE.

Monday, February 4, 2013 at 8 pm

The University Symphony Orchestra presents *Brrrrahms* (February, get it?).

Conductor: Petar Dundjerski

Sunday, February 10, 2013 at 2 pm

The Symphonic Wind Ensemble and Concert Band present a program of 20th century band arrangements with special high school guests the Northern Alberta Honour Band.

Conductor: Dennis Prime

Friday, April 5, 2013 at 8 pm

The Indian and West African Music Ensembles present a *World Music Sampler*.

Directed by: Sharmila Mathur and Robert Kpogo.

Sunday, April 7, 2013 at 8 pm

The University Symphony Orchestra, Madrigal Singers and Concert Choir present *Mozart Grand Mass in C-Minor*.

Directed by: Petar Dundjerski and Dr. Leonard Ratzlaff

The Francis Winspear Centre for Music is located in downtown Edmonton at 4 Sir Winston Churchill Square.

Tickets: \$20 Adults | \$15 Seniors | \$10 Students
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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Sin partidos, con partidos,
con sus tratos o sin trato,
gana y vence en poco rato
la razón y los sentidos;

los sentidos ya vencidos,
sojuzgada la razón,
¡no ay ninguna defensión!

Con halagos y temores,
con su fuerza y su poder,
de los que han de defender
haze más sus servidores,
pues las guardas son traydores
y cometen traición,
¡no ay ninguna defensión!

Son sus fuerzas tan forçosas
que fuerçan lo más que fuerte,
puede dar vida y dar muerte,
puede dar penas penosas;
a sus fuerzas poderosas,
si pone fe y afición,
¡no ay ninguna defensión!

Tant que vivray

Tant que vivray en âge florissant,
Je serviray d'amour le dieu puissant,
En faictz, et dictz, en chansons,
et accords.
Par plusieurs fois m'a tenu languissant,
Mais après dueil m'a faict réjouyssant,
Car j'ay l'amour de la belle
au gent corps.

Son alliance
C'est ma fiance:
Son cœur est mien
Le mien est sien:
Fi de tristesse,
Vive lyesse,
Puis qu'en amour a tant de bien.

Quand je la veulx servir, et honorer,
Quand par escripts veux son nom
décorer,
Quand je la veoy, et visite souvent,
Les envieux n'en font que murmurer,
Mais notre amour ne'en sçauroit moins
durer,
Aultant ou plus en emporte le vent.

Malgré envie, toute ma vie
Je l'aimeray, et chanteray,
C'est la premiere, c'est la dernière
Que j'ai servi et serviray.

Without asking or with asking,
by agreement or without it,
it overcomes and defeats in short order
both reason and feelings;

reason is subjugated,
there is no defence!

With flattery and fears
with its force and power,
it makes slaves of those who
were supposed to defend,
for the guards are traitors
and commit treason;
there is no defence!

With its forces so powerful
which constrict the strong,
it can give life and give death,
it can give painful troubles;
to its omnipotent forces
it adds faith and ardour;
there is no defence!

As long as I live flourishing
I will serve the powerful God of Love
in actions and words, in song
and harmonies.
Many times he kept me languishing
but after mourning made me rejoice
for I have the love of a beautiful woman.

An alliance with her
that is my pledge.
Her heart is mine
and mine is hers.
Away with sadness,
long live joy,
for in love there is so much good.

When I want to serve and honour her,
when with fine words I want to praise her
name,
when I see her and visit her often,
envious people murmur about it,
but our love won't endure any less;

let the wind carry rumours where it will.

Despite envy , all my life
I will love and I will sing,
"She is the first, she is the last
that I serve and will serve."

Mon Dieu la belle entrée

Mon Dieu la belle Entrée
de l'ambassade François!
Les rues estoient bordées
de cent mille bourgeois,
les Prevots de la ville,
les echevins aussi;
en cette belle entrée
n'ont-ils pas reussi?

Au Faubourg Saint Antoine
etoit un beau dais
tout couvert de Bergame
pour en cacher les ais;
la frange estoit si belle
quel' ressembloit fin or;
les sieges toient de meme
qui reluisoient bien fort.

Au bout d'une grande bande
un miracle nouveau;
a une grosse corde
pedoit un grand tableau
ou etait l'effigie
du prevot des marchants,
des echevins de ville
et de bien d'autres gens.

Sur le Pont Notre Dame
en magnifique arroi
tant de petites ecuelles
ils ont placé nos Rois
au milieu des grands homes
tout les bras estendus
portons dessus leurs tetes
des panniers de fruits crus.

Passetyme with good companye

Passetyme with good companye
I love, and shall until I dye;
Grugge who wyll, but none deny,
So God be pleeyd, this lyfe wyll I:
For my pastaunce,
Hunt, syng, and daunce,
My hert ys sett;
All godely sport,
To my comfort,
Who shall me lett?

Youth wyll have nedes dalyaunce,
Of good or yll some pastaunce,
Companye me thynketh them best,
All thouts and fantasyes to dygest.
For ydleness,
Ys chef mastres
Of vices all:
Then who can say,
But passe the day
Ys best of all?

My lord, the glorious procession
of the French ambassadors!
The streets were lined
with one hundred thousand citizens,
the Provosts of the city
and the aldermen also;
in this glorious entry
have they not succeeded?

In the Saint Antoine quarter
was a very beautiful dais
all covered with bergame tapestry
to hide the boards;
the fringe was so pretty
that it looked like pure gold;
the seats were of the same stuff,
which shone brightly.

At the end of the great crowd,
a new miracle:
from a stout rope
hung a huge painting
where there were representations
of the provosts, of the merchants,
the aldermen of the city,
and many others as well.

On the Notre Dame bridge
in magnificent array, on
a great many small platters
they had placed our kings
in the middle of tall men
with their arms stretched out,
carrying upon their heads
trays of fresh fruit.

Pastime with good company
I love and shall unto I die;
Grudge who will, but none deny
So God be pleased, thus live will I.
For my pastance
Hunt, song, and dance
My heart is set,
All goodly sport
To my comfort
Who shall stop me?

Youth must have some dalliance,
Of good or ill, some pastance;
Company methink then best
All thoughts and fancies to digest:
For idleness
Is chief mistress
Of vices all
Then who can say
But to pass the day
Is best of all?

Company with honeste,
Ys vertu and vyce to flee;
Company ys gode or yll,
But ev'ry man hath hys frewylle;
The best I sew,
The worst eschew,
My mynd shall be:
Vertue to use,
Vyce to refuse,
I shall use me.

O nata lux de lumine

O nata lux de lumine, Jesu redemptor
saeculi,
Dignare clemens supplicum laudes
precesque sumere. Qui carne quondam
contegi dignatus es pro perditis,
Nos membra confer effici tui beati
corporis.

Te vox paterna caelitus,
suum vocavit filium,
Quem nos fideli pectore regem
fatemur caelitum.
Concede nobis quaesumus almis
micare moribus,
Ut ad polorum gaudia bonis
vehamur actibus.

O lusty May

1. O lusty May with Flora quene
the balmy drops from Phebus schene
Preluciand bemes befor the day, the day,
be that Diana grow is grene
thru glaidnes of this lusty May.

2. Birdis on bews of ev'ry birth
rejosng notes, makand thair mirth
richt plesandly upoun the spray,
upoun the spray, the spray,
with flurissings our field and firth
thru' glaidnes...

Joy to the person of my love

1. Joy to the person of my love
altho she me disdain.
Shall I lose the sight of
my joy and heart's delight?
Or shall I leave my sute?
Oh woe is me that ever I did see
the beauty that did me bewitch.
Fixt are my thoghts and may not move
and yet I love in vain.
Shall I strive to touch?
Oh, no, it were too much:
She is forbidden fruit.
Yet outlace! I must forgo that face
the treasour esteem'e so much.

Company with honesty
Is virtue and vice to flee;
Company is good or ill
But every man hath his free will.
I seek the best,
I eschew the worst,
My mind shall be:
To use virtue
Vice to refuse,
Thus shall I be.

O light born of light, Jesus the world's
redeemer,
Mercifully deign to accept your
supplicants' praises and prayers.
Who once deigned to be clad in flesh for
the sake of the lost,
Grant us to be made members of your
blessed body

The Father's voice from heaven called
you his Son,
Whom we with faithful heart confess
the king of heaven's hosts.
Grant us, we pray, to shine in
holiness of life
That by good works we may be borne
to heaven's joys.

3. All luvaris that ar in cair
to thair ladeis thay do repair
in fresch mornings befor the day,
befor the day, the day
and ar in mirth ay and mair,
thru' glaidnes...

4. Of all the moneths of the year
to mirthful May there is no peer
Hir glistring garments are so gay,
they are so gay, so gay.
You luvars all mak mirrie cheer
thru' glaidnes...

2. O shal I range into some dale
or to the mountains mourn?
Sad echoes shal resound my tale.
Ah, whither shall I turn?
Shal I by her live no life to me will give
but deeply wounds my heart?
If I flee away, ah, will she not cry, Stay!
My sorrows to convert?
Oh, no, no, no, she will not once say so
but comfortless I must be gone.
Yet though she be so thrawart unto me
I'll love her or I will love none

3. A thousand good fortunes fal to her share
 although she hath rejected me
 and fill'd my sad heart full of dispaire
 yet ever shall I constant be,
 For she is the Dame my tongue shall ever name
 fair branch of modestie,
 choise of heart and mind, oh, were she half so kind
 then would she pitie me.
 Sweet, turn at last, be kind as thou art chast
 and let me in thy bosom dwell.
 So shall we gain the pleasur of love's pain.
 Till then, my deirest deir, farewell.

Stormy Winds

1. You gentle folk of England
 that lives at home at ease
 Full little do you think upon
 the dangers of the seas
 Give ear unto the Mariners
 And we will plainly show
 The cares and all the worries when
 The stormy winds do blow
 2. All you who'd go upon the seas
 Must bear a valiant heart
 For when you feel the bracing breeze
 You must not shake or start
 You may no be faint-hearted
 In the rain or hait or snow
 And never shrink for fear we'll sink
 When the stormy winds do blow
 3. We visit foreign potentates
 in all their pong and glory
 We brave the brigand reprobates
 the pirates grim and glory
 To guard our nation's honour
 we our safety will forego
 An ocean grave we'll gladly brave
 when the stormy winds do blow

4. We'll sail to foreign shores amain
 to purchase spices rare
 We sometimes gain to France or Spain
 for wines beyond compare
 While gallants are carousing all
 in taverns in a row
 It's then we sweep all o're the deep
 when the stormy winds do blow
 5. The lawyer and the userer
 That sits in gowns of fur
 In closets warm can take no harm
 Abroad they need not stir
 When winter fierce with cold doth pierce
 And beats with hail and snow
 We pray to be sure we'll all endure
 When the stormy winds do blow
 6. When we return to England with
 our wages for our pains
 The vintner and the tapster both
 will help to share our gains
 We'll call for liquor roundly and
 we'll pray before we go,
 We'll rant some more and roar on the
 shore when the stormy winds do blow

Pasaba Amor

Pasaba Amor, su arco desarmado,
 los ojos bajos, blando y muy modesto;
 dejábame ya atrás muy descuidado.
 ¡Cuán poco espacio pude gozar esto!
 Fortuna, de envidiosa, dijo luego:
 -"Teneos, Amor. ¿Por qué pasáis tan presto?"
 Estaba ciego Amor, mas bien me vido;
 tan ciego le vea yo que a nadie vea.
 que así cegó mi alma y mi sentido.

Válame Dios

*Válame Dios, que los ángeles buelan,
 válame Dios, que saben volar!*
 Angeles del cielo vi que por el ayre,
 con lindo donayre, hacían su buelo,
 y con gran consuelo cantan y buelan.
Válame Dios...
 Hazen mill mudanzas
 cantan mill canciones,
 y con varios sones
 resuenansus danzas;
 dan mill alabanzas,
 cantan y buelan.
Válame Dios...

Love passed by with his brow
 unsheathed, his eyes downcast, mild and
 modest, he carelessly left me behind.
 How little time I had to enjoy!
 Envious Fate then said,
 "Stay, Love, why leave so soon?"
 Love was blind, but he saw me well
 enough. I, who sees no one, saw him
 blindly, and so he blinded my soul and
 senses.

*Lord bless me, how the angels fly,
 bless me, how they know how to fly!*
 I see the heavenly angels in the air
 with graceful charm making their flight
 and with great delight they sing and fly
 Lord bless me...
 They make a thousand turns,
 they sing a thousand songs,
 and with myriad tones
 their dances resound;
 they sing a thousand praises,
 they sing and fly.
 Lord bless me...

Nigra sum sed formosa

Nigra sum sed formosa,
filia Jerusalem.
Ideo dilexit me rex
et introduxit me in cubiculum suum
et dixit mihi:
surge amica mea, et veni
jam hiems transiit
imber abiit et recessit,
flores apparuerunt in terra nostra,
tempus putationis advenit.

Ay luna que reluzes

Ay luna que reluzes,
toda la noche m'alumbres!
Ay luna que reluzes,
blanca y plateada,
la llena de gracia
toda la noche m'alumbres!
Ay luna tan bella,
alúbresme a la sierra.

Lord Willoughby

The fifteenth day of July,
 with glistering speare and shield,
A famous fight in Flanders
 was foughten in the field:
The most courageous officers
 was English Captains three;
But the bravest man in Battel
 was brave Lord Willoughby.

For seven hours to all men's view
 this fight endured sore,
Until our men so feeble grew
 that they could fight no more:
And then upon dead Horses
 full savourly they eat,
And drank the puddle water,
 they could no better get.

The sharp steel-pointed Arrows,
 and Bullets thick did flye,
Then did our valiant Souldiers
 charge on most furiously:
Which made the Spaniards waver,
 they thought it best to flee,
They fear'd the stout behaviour
 of brave Lord Willoughby.

Then quoth the Spanish General,
 "Come let us march away,
I fear we shall be spoiled all,
 if here we longer stay:
For yonder comes Lord Willoughby,
 with courage fierce and fell,
He will not give one inch of way,
 for all the Devils in Hell."

I am black but beautiful,
daughters of Jerusalem.
Therefore the king delights in me
and he hath brought me into his chamber
and said to me:
Arise my love and come away
for the winter is passed,
the harsh rains are over and gone,
flowers appear in our land,
the time of pruning is come.

Ah bright shining moon,
may you illuminate me all through the
night! Ah bright shining moon,
white and covered in silver
full of grace,
may you illuminate me throughout the
night! Ah moon so beautiful,
may you illuminate me on the
mountaintop.

And then the fearful enemy
 was quickly put to flight,
Our men pursued courageously,
 and caught their forces quite:
But at last they gave a shout,
 which echoed through the sky
"God and St. George for England!"
the conquerors did cry.

This news was brought to England,
 with all the speed might be,
And soon our gracious Queen was told
 of this same victory:
"O this is brave Lord Willoughby,
 my love that ever won,
Of all the Lords of honour,
 'tis he great deeds hath done."

Then courage, noble English men,
 and never be dismayd,
If that we be but one to ten,
 we will not be afraid
To fight with forraign Enemies,
 and set our Nation free,
And thus I end the bloody bout
 of brave Lord Willoughby

The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



University of Alberta Symphonic Wind Ensemble

Dr. Dennis Prime, Conductor

Music from the Great White North

Friday, November 23, 2012 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Music of the Great White North
University of Alberta Symphonic Wind Ensemble
Dr. Dennis Prime, Conductor

PROGRAMME

O Canada	Calixa Lavalee Arr. A. Gilliland
Quebec Folk Fantasy	Howard Cable Arr. W.J. Duthoit
Lyric Essay	Donald Coakley
Fall Fair	Godfrey Ridout Arr. R. Benson

Michael Clark, Conductor

~ INTERMISSION ~

Watchman, Tell us of the Night	Mark Camphouse
The Sword and the Crown	Edward Gregson

Biographies:

One of Canada's busiest composers, **Allan Gilliland** was born in Darvel, Scotland in 1965. Based in Edmonton (Alberta), he has written music for orchestra, choir, brass quintet, wind ensemble, big band, film, television, and theatre. His music has been performed, recorded, or broadcast by ensembles around the world including orchestras in Edmonton, Vancouver, Winnipeg, Kitchener-Waterloo, Berkeley, and Rochester, as well as the Boston Pops, Canadian brass, Camerata Romeau (Havana), St. Lawrence String Quartet, The Scottish Chamber Orchestra, Edinburgh String Quartet, and the brass section of the New York Philharmonic.

For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, piano, and clarinet. He has also been Composer-in-Residence at the Festival of the Sound in Parry Sound (Ontario), and the Colours of Music Festival in Barrie (Ontario). Other highlights include: *The Winspear Fanfare* composed for the 1997 opening of the Francis Winspear Centre for Music in Edmonton; the one-act operas *Hannaraptor* and *The Untimely Death of Whatsisname*; the musicals *The Seventh Circle* and *Dead Beats*; and *Dreaming of the Masters III*, a trumpet concerto written for Jens Lindemann and given its American premiere by Jens and the ESO at Carnegie Hall. In 2002, his orchestral work *On the Shoulders of Giants* took First Prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association, as well as First Place in the Jean Coulthard Competition for Composers, and the Lydia Pals Composers Competition. Allan holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta, and is currently pursuing a PhD in Composition from the University of Edinburgh. His teachers have included Violet Archer, Howard Bashaw, Malcolm Forsyth, and Nigel Osborne. Allan has taught at the University of Alberta, the University of Edinburgh, and Red Deer College. He is presently Chair of the Music Department at MacEwan University in Edmonton, where he lives with his wife and two children.

Howard Cable has enjoyed a diverse musical career spanning over 60 years. His contribution to the musical life of Canada has been recognized through his appointment as a Member of the Order of Canada and by receiving an Honorary doctorate of Fine Arts from the University of Lethbridge, Alberta. After completing studies in Toronto under such celebrated teachers as Sir Ernest MacMillan and Healey Willan, he began a career composing, arranging and conducting radio dramas and variety programs for the CBC. On television he was Music Director and arranger for many celebrated telecasts. He has appeared across Canada in all the major arts festivals and is a featured Guest conductor of Canadian Symphony orchestras each season.

Howard has worked with Ella Fitzgerald, Jim Carrey, Tony Bennett, Bob Hope, Richard Rodgers and many others. He was also commissioned to score and conduct "Saturday's Game", the first ever theme for Hockey Night in Canada in 1951/52. His compositions and arrangements can be heard worldwide on numerous recordings. The Howard Cable Concert Band was featured on CBC Radio on Sunday nights for three summers between 1952 and 1954. Composer, conductor and arranger, Howard wrote *Quebec Folk Fantasy* and *Snake Fence Country* for these broadcasts. The shows were also picked up by Mutual Broadcasting in the United States. Through this exposure, Cable's music came to the attention of Chappell and Co in New York and they published these 2 pieces. Their publication in the series Chappell's Army Journal brought these arrangements to bands all over the world.

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone for the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in Scarborough. He also headed the instrumental wing at the Scarborough Music Camps, and founded the Scarborough Schools Symphony Orchestra as well as overseeing four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers and an Associate Composer with the Canadian Music Centre. IN 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1995 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

Lyric Essay by **Donald Coakley** is written in a neo-romantic style. It is a slow, reflective work with much opportunity for musical expression.

Godfrey Ridout, LL.D., F.R.C.C.O. was born in Toronto May 6, 1918 and died on November 24, 1984. His interest in music was kindled early by being taken to concerts of the newly reformed Toronto Symphony Orchestra. He received his musical education in Toronto under Ettore Mazzoleni, Charles Peaker and Healey Willan. He was appointed to the staff of the Toronto Conservatory of Music (now the Royal Conservatory) in 1939 and to the Faculty of Music, University of Toronto, in 1948 where he was an Associate Professor. He retired from the University's Faculty of Music in 1982. Often described as old-fashioned in his musical tastes, Ridout achieved his first musical success in 1938 with *Ballade for Viola and String Orchestra*. He enjoyed popular music, and composed many drama scores for Canadian Broadcasting Corporation Radio and film scores for the National Film Board early in his career.

Moved by the formation of the State of Israel, he wrote *Esther*, a dramatic symphony that critics lauded. He won further acclaim in 1953 with *Holy Sonnets* and in 1959 with *Music for a Young Prince*, dedicated to Prince Charles. His list of music is long and encompasses almost every musical form. "The collections of his writings include commentaries on new Canadian music from the *Canadian Review of Music and Art* and *Here and Now* written in the 1950s, his *Canadian Music Journal* articles on such figures as MacMillan and Willan, and a witty personal reminiscence of musical Toronto in his youth, published in the *University of Toronto Quarterly*. Godfrey is properly characterized as a conservative traditionalist. His view of musical literature was, if not narrow, certainly selective, but students can testify that the works he admired he knew thoroughly. He had an unusually well-cultivated sense of English language expression and his manner was a quietly correct one. But counterbalancing his adherence to traditional values were, in his teaching, a liberalist's tolerance for ideas presented in open discussion, and, in his personality and his creative work, often an irrepressible boyishness and sense of fun. To Godfrey there was room for deep sentiment and mysticism in his music but also for the sheer fun of tootling on four piccolo." **John Beckwith (1984)**

Ridout was commissioned by the CBC to write an Overture for an Occasion but during the composing process the ideas that kept coming to him were not the typical solemn images associated with important world events. He was drawn to the images of Canada's fall fairs. The composer said I couldn't get fall fairs out of my head. I used to go to the fair at Lakefield when I was a kid, and what I remember best is the dust. There were horse races and dust, a ferris wheel and dust, sideshows and dust. The resulting work *Fall Fair* - is a short, striking, and characteristic work which employs a dancing tempo, a band effect to evoke several different musical colours. This small overture, which is approximately six minutes long, has become one of the most widely-known (*and performed*) Canadian works. *Fall Fair* was premiered by the Canadian Broadcasting Corporation Symphony Orchestra at the United Nations Day ceremonies in the Great Hall of the UN General Assembly (New York) on Tuesday, October 24, 1961. This ceremony was held to commemorate the 15th Anniversary of the signing the United Nations Charter. The archival recording featured here is the CBC broadcast of the premiere with Lorne Green announcing.

Mark Camphouse is currently Associate Professor of Music and Director of Bands at Radford University in Virginia. He also serves as conductor of two Virginia-based professional ensembles: the New River Chamber Winds and Skyline Brass. Previously, Camphouse served as Music Director of the New Mexico Music Festival at Taos. His music has been performed by such distinguished ensembles as the U.S. Marine Band, U.S. Army Band, Her Majesty's Royal Marine Band, Dallas Wind Symphony, and Northshore Concert Band. His formal musical training was received at Northwestern University.

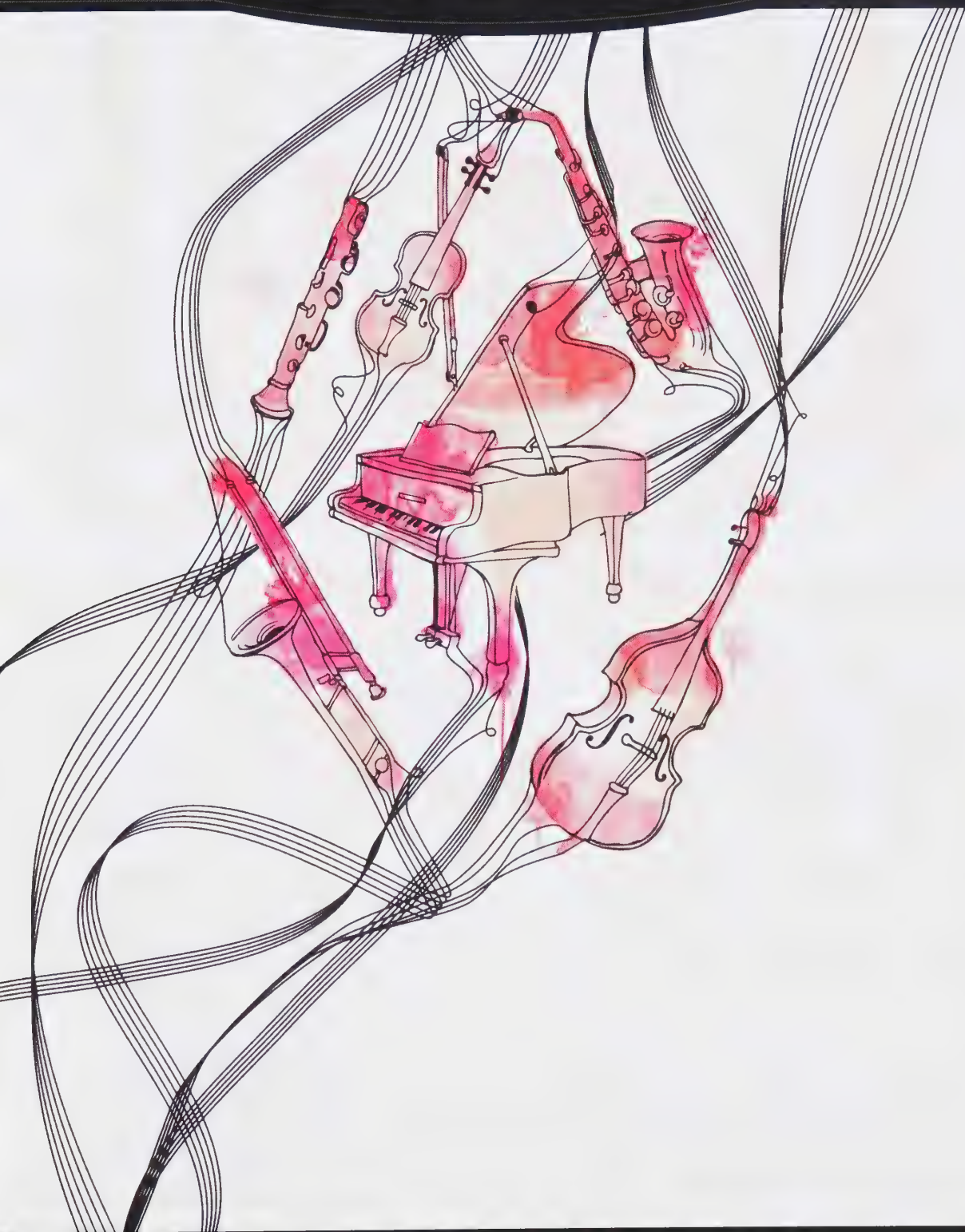
Mr. Camphouse was named winner of the 1991 National Band Association (NBA) Composition Contest, runner-up in both 1986 and 1983 for the American Bandmasters Association (ABA) Ostwald Composition Contest, Regional Finalist in the 1992 White House Fellowship Competition, and received the 1991 Radford University Dedmon Award for Professional Excellence.

Watchman Tell Us of the Night is the first work Mr. Camphouse has published with the Nell A. Klos Music Company. A hymn for all children, *Watchman, Tell Us of the Night* portrays the loneliness, loss of innocence and yet enduring hope of the survivor of child abuse. The work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of the child. With this work, Mr. Camphouse respond to the shockingly widespread national tragedy of child abuse. Victims often suffer life-long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately. *Watchman, Tell Us of the Night* was commissioned by the St. Louis Youth Wind Ensemble, Milton Allen, Conductor and is dedicated to the composer's twin daughters, Beth and Briton.

*Watchman, tell us the night. For the morning seems to dawn;
Traveler, darkness takes its flight; Doubt and terror are withdrawn.
Watchman, let thy wanderings cease; His thee to thy quiet home
Traveler, yes; it brings the day. Healing wholeness now has come!*

Edward Gregson has proved himself to be one of this country's most versatile composers, having written orchestra, instrumental, chamber and choral music, as well as music for the theatre, film and television. He enjoys an international reputation for his wind and brass compositions and his concerti for horn, tuba, trumpet and trombone are established repertoire in many countries. He is active as a conductor of contemporary music at home and abroad, is a Reader in music at Goldsmiths' College, University of London and is a visiting Professor of Composition at the Royal Academy of Music.

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC
MUSIC AT CONVOCAATION HALL



THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT CONVOCATION HALL

CLASSIC SERIES PRESENTING FACULTY TALENT AND GUEST ARTISTS.

Monday, November 19, 2012 at 8 pm

Kilburn Memorial Concert: The Toronto Consort presents
The Perfect Ambassador.

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Friday, January 11, 2013 at 8 pm

Jacques Després (piano), and Andrew Wan (violin)
present *Beethoven's Complete Piano and Violin Sonatas, Part One*.

Saturday, January 26, 2013 at 8 pm

Janet Scott Hoyt (piano) with guests Stephen Bryant (violin), Sue Jane Bryant (viola), Tanya Prochazka (cello), Dennis Prime (clarinet) present
Music Among Friends featuring chamber music by Brahms.

Saturday, February 2, 2013 at 8 pm

Dennis Prime (clarinet) with guest artists, present *Wind Players*.

Saturday, February 9, 2013 at 8 pm

Guillaume Tardiff (violin), and Roger Admiral (piano) present
Breaking New Paths for Violin.

Saturday, March 2, 2013 at 8 pm

Trio Voce Patricia Tao (piano), Jasmine Lin (violin), and Marina Hoover (cello) present *Piano Trios from Central Europe: Suk, Zemlinsky, Schubert*.

Friday, March 22, 2013 at 8 pm

Faculty composers Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.

Convocation Hall is one of Edmonton's oldest performance venues, located in the Old Arts Building on the North University of Alberta campus.

Tickets: \$20 Adults | \$15 Seniors | \$10 Students

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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR



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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR

SHOWCASING STUDENT TALENT IN A WORLD CLASS VENUE.

Monday, February 4, 2013 at 8 pm

The University Symphony Orchestra presents *Brrrrahms* (February, get it?).

Conductor: Petar Dundjerski

Sunday, February 10, 2013 at 2 pm

The Symphonic Wind Ensemble and Concert Band present a program of 20th century band arrangements with special high school guests the Northern Alberta Honour Band.

Conductor: Dennis Prime

Friday, April 5, 2013 at 8 pm

The Indian and West African Music Ensembles present a *World Music Sampler*.

Directed by: Sharmila Mathur and Robert Kpogo.

Sunday, April 7, 2013 at 8 pm

The University Symphony Orchestra, Madrigal Singers and Concert Choir present *Mozart Grand Mass in C-Minor*.

Directed by: Petar Dundjerski and Dr. Leonard Ratzlaff

The Francis Winspear Centre for Music is located in downtown Edmonton at 4 Sir Winston Churchill Square.

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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Notes from the composer: In 1988 I was commissioned by the Royal Shakespeare Company to write the music for The Plantagenets trilogy, directed by Adrian Noble in Stratford-upon-Avon. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for Henry IV parts 1 and 2, again in Stratford. All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword) and they portray one of the most turbulent periods in the history of the British monarchy. When the Royal Air Force Music Services commissioned me to write a work especially for their British tour in 1991 I immediately thought of turning to his music and transforming some of it into a three-movement suite for symphonic band.

The first movement opens with a brief fanfare for two antiphonal trumpets (off-stage), but this only acts as a preface to a *Requiem aeternam* (the death of Henry V) before changing mood to the English army on the march to France; this subsides into a French victory march, but the English army music returns in counterpoint. Finally, a brief reminder of the *Requiem* music leads to the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed). The second movement takes music from the Welsh Court in Henry IV (part 1) which is tranquil in mood; distant fanfares foreboding battles to come are heard, but the folk tune is heard three times in different variations and the movement ends as it began with alto flute and gentle percussion. The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the 'war machine' and savagery of battle. Trumpet fanfares and horn calls herald an heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV's defeat of the rebellious forces. This work is dedicated to Adrian Noble and the Royal Shakespeare Company.

University of Alberta Symphonic Wind Ensemble

Flute:

Philippe de Montigny - Edmonton, AB
Katherine Griffith - Sherwood Park, AB
Lara Hyde - Lacombe, AB
Crystal J. Kegler - Ardrossan, AB
Jessica Rogers - Edmonton, AB

Oboe:

Noëlle Byer - Edmonton, AB
Brenna Hardy - Edmonton, AB

Bassoon:

Emily Tam - Hong Kong
Arland Mark - Victoria, BC

Clarinet:

Katherine Brice - Luseland, SK
James Bures - Edmonton, AB
Samuel He - Edmonton, AB
Joshua Iverson - Wainwright, AB
Chee Meng Low - Kuala Lumpur, Malaysia
Jessica Ornella - Sylvan Lake, AB
Jacob Struzik - Edmonton, AB
Andrea Tarnawsky - Sherwood Park, AB

Saxophone:

Kayla Chambers - Red Deer, AB
Gavin Goodwin - Edmonton, AB
Kendra Heslip - Okotoks, AB
Eric Toombs - Okotoks, AB

Trumpet:

Ian Kerr - Devon, AB
Mackenzie May - Calgary, AB
Dylan Reap - Edmonton, AB
Heather Richard - Edmonton, AB
Sarah Roberts - Edmonton, AB
Glenn Skelton - Calgary, AB
Chris Young - Fort St. John, BC

Horn:

Peter Clark - Onoway, AB
Miranda Marks - Sioux Falls, USA
Cole VanDerVelden - St. Albert, AB
Zachary Vogel - Edmonton, AB

Trombone:

Lynn Atkin - Edmonton, AB
Jack Erdmann - Edmonton, AB
Brett Feland - Edmonton, AB

Euphonium:

Dylan Podkowka - Edmonton, AB
Katherine Schäfers - Mornville, AB

Tuba:

Raymond Basaraba - Ardrossan, AB
Michael Gust - Edmonton, AB

Percussion:

Conrad Auch - Calgary, AB
Will Brophy - Edmonton, AB
Amanda Chung - Edmonton, AB
Allyson MacIvor - St. Albert, AB
Julia Tremblay - Bonnyville, AB

Piano:

Da Young Yoon - Edmonton, AB

Harp:

Samantha Spurrier - Edmonton, AB

Director:

Dr. Dennis Prime

Graduate Assistant Conductor:

Michael Clark

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



World Music Sampler

November 24, 2012 7:00 PM

Featuring: The University of Alberta

West African Music Ensemble,
Indian Music Ensemble and
Middle Eastern and North African Music Ensemble



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

World Music Sampler

WAME, IME, MENAME

PROGRAMME

West African Music Ensemble

Robert Kpogo: Instructor
Dr. Wisdom Agorde: Instructor
Shumaila Hemani: Teaching Assistant
Wei (Maggie) Li: Volunteer Assistant
Grace Chapman: Volunteer Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

West African Music Ensemble dances

1. **Gahu/agahu** was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it, with their people upon return to Ghana. In the language of the creators, Gahu/agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English
2. **Gota** was originally a dance for medicine men of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.
3. **Tokoe** is performed among the Ga-Adangme and the Ewe in the Tongue area of Southern Ghana during initiation or puberty along with the learning of the activities of motherwood. The dance movements appear to be simple but stylish, and present the newly eligible girls to the community. Currently Tokoe is also performed by some Ghanaian-African performing groups in Ghana and in contemporary settings

Members

William Brophy
Meera Dave
Maren Elliott
Eric Hollands
Mofiyinfoluwa Adekunle
Xinran Wu
Jasmine Zhuo
Yi Li

Sonia Chin
Tyler Davidson
Jennifer Fourie
Morgan McKinney
Toluwalase Esther Balyewun
Hao Yu
Nathan Woodward

Indian Music Ensemble

Sharmila Mathur: Director and Sitar instructor

Karim Gillani: Vocal instructor

Hamidreza Salehyar: Teaching Assistant

Under the direction of Sharmila Mathur, the Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm), through instruction in singing, tabla (drums) and sitar (plucked lute). The Ensemble has qualified & devoted instructors like Ojas Joshi (Tabla), Kamaljeet Bajwa (Vocal) and Sharmila Mathur (Sitar). They are regularly featured at the Canadian Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week. A set of rental instruments are also available for registered students.

Programme:

- 1) Saraswati Vandana: Song in praise of Goddess Saraswati
- 2) Tabla Recital in Tin taal composition
- 3) Dhan Dhan Murat: Composition in raga Bhairav and Tin taal
- 4) Sitar Recital in Raga Hansadhwani

Members

Jivan Patel

Shrilata Ravi

Button, Tayler James

Chin, Sonia Cristina

Hashimoto, Emi

Meeks, Jillian Laurine

Yu, Yue

Zhu, Bin

Li, Yi

Park, Young-Sin

Gill, Ishrat

Zhang, Yue

Dumitrescu, Cristian

Maria Dunn

Chaudhuri, Aditya Kumar

Gao, Chuhan

Lin, Isabella Huimei

Rezai, Azizullah

Malhotra, Harina Lucky

Li, Chenxi

Wu, Xinran

Chen, Tong

Tadkase, Akshaya Mahadev

Middle Eastern and North African Music Ensemble

Michael Frishkopf, Director

Kanykei Mukhtarova, Teaching Assistant

The Middle Eastern and North African Music Ensemble performs instrumental and vocal music, both traditional and modern, primarily from the Arab world (Egypt and the Nile Valley, the Levant, North Africa, the Arabian peninsula, and Iraq), Turkey and Iran. These rich music traditions centre on sung poetry, heterophonic melody, modal improvisation, distinctive instrumental sonorities, a modal system of maqamat (including microtonal intervals), and a temporal system of rhythmic cycles, or iqa'at. The course includes a certain amount of theoretical instruction, but learning occurs primarily via group performance and independent listening. Most teaching and learning is accomplished by ear; neither the ability to read music notation nor knowledge of regional languages is required. Singers, percussionists, performers of continuous pitch instruments (e.g. fretless bass, contrabass, cello, viola, violin, trombone), as well as those with strong interest in languages, literatures, and cultures of the region are especially encouraged to join.

Programme: Featuring *maqam Hijaz**

- 15) Setar taqsim (Iranian lute improvisation) in maqam Hijaz. Featuring Morteza Abedinifard.
- 16) Bemina laamaan (Stay with me!) (Dulab Hijaz). Kurdish poetry by Parto Kermanshahi, in maqam Hijaz. Featuring Morteza Abedinifard.
- 17) Santur (Iranian hammer dulcimer) taqsim in maqam Hijaz. Featuring Farhad Khosravi.
- 18) Salla Fina al-Lahza Hindiyya (Her glance cut me like an Indian sword), a muwashshah (strophic Arabic poem, originating in Andalusia) by Egyptian composer Sayyid Darwish (1892-1923) in maqam Hijaz, and rhythmic mode Khush Rank (17 beat cycle).
- 19) Violin taqsim in Nahawand. Featuring Nadir Bellahmer.
- 20) Esimde (I Remember), a Kyrgyz song in minor mode. Composed in the 1930's by Atai Ogonbaev (1900-1949), with lyrics by Jusup Turusbekov (1910-1944). Conducted by Kanykei Mukhtarova.
- 21) Kermashan shari shirinim (Kermashan, my sweet city), Kurdish song in maqam Hijaz. Music and lyrics by Hasan Zirak (1921-1972). Featuring Hiwa Waissi.
- 22) Violin taqsim in Hijaz. Featuring Ari Mastoras.
- 23) Ana Fintizarak (I await you), in maqam Hijaz. Egyptian song, first performed by Umm Kulthum (1904-1975), with lyrics by Bayram al-Tunisi (1893-1961), and music by Zakaria Ahmad (1896-1961).
- 24) Guitar prelude. Featuring Dana Wylie and Dion Brocks
- 25) Mahani Zine (Beauty is exhausting me), a North African song in Hijaz by Salim Halali (1920-2005), as performed by Emil Zrihan. Featuring Samira ElAtia.
- 26) Il Hilwa Di (This beautiful girl), an Egyptian taqtuqa (colloquial strophic song). Music by Sayyid Darwish (1892 – 1923); lyrics by Badi^c Khayri (1893-1966).
- 27) In your eyes, time was a wheel (Dulab Hijaz). Traditional melody with lyrics by Dana Wylie.
- 28) Ah Ya Zayn (traditional), featuring dancer Maya Christina.

*Melodic Scale or Mode

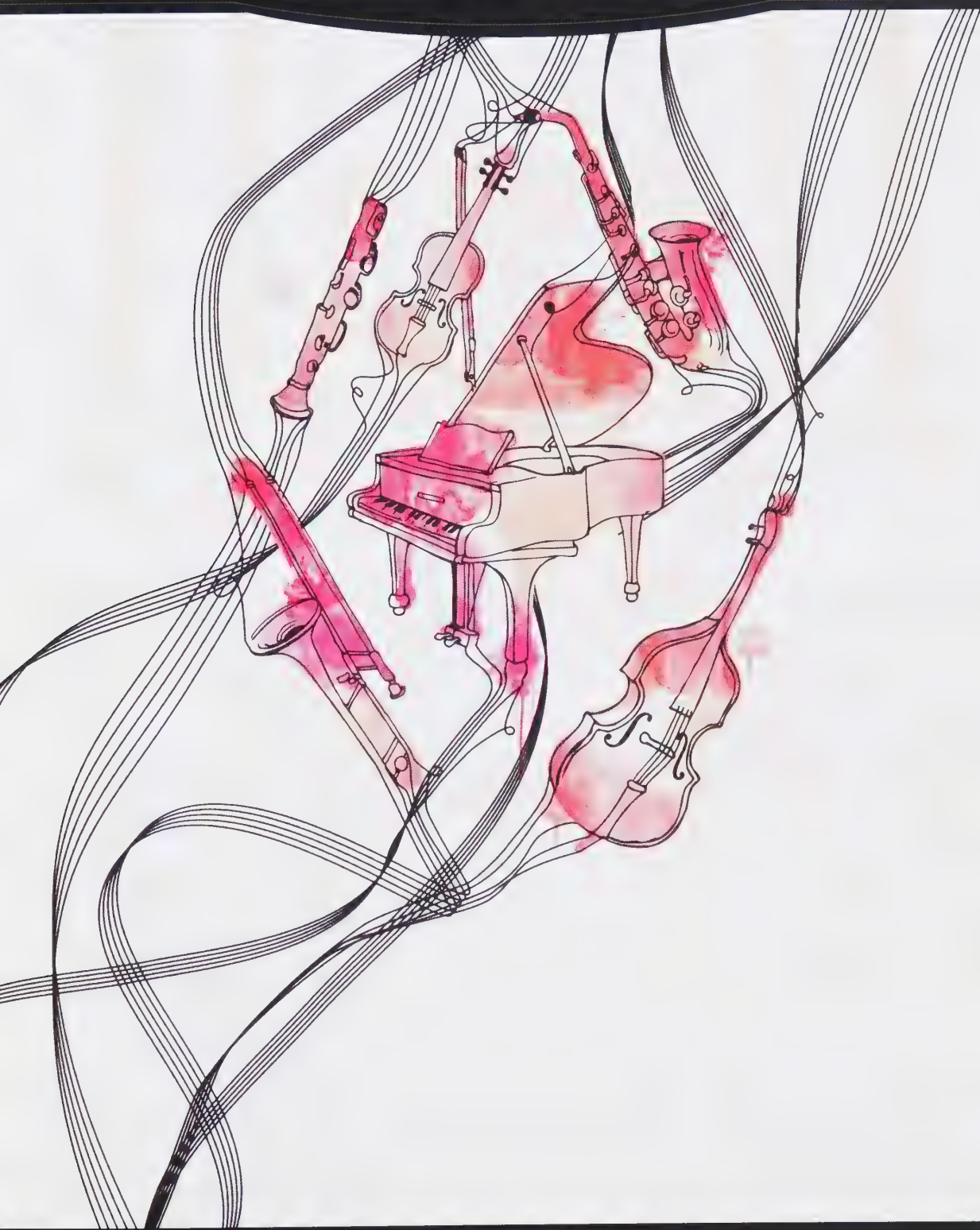
The Middle Eastern and North African Music Ensemble is a course available for University credit. For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit: bit.ly/mename

Tonight's concert was sponsored by the University of Alberta Department of Music, and the Canadian Centre for Ethnomusicology.



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MUSIC AT CONVOCAATION HALL



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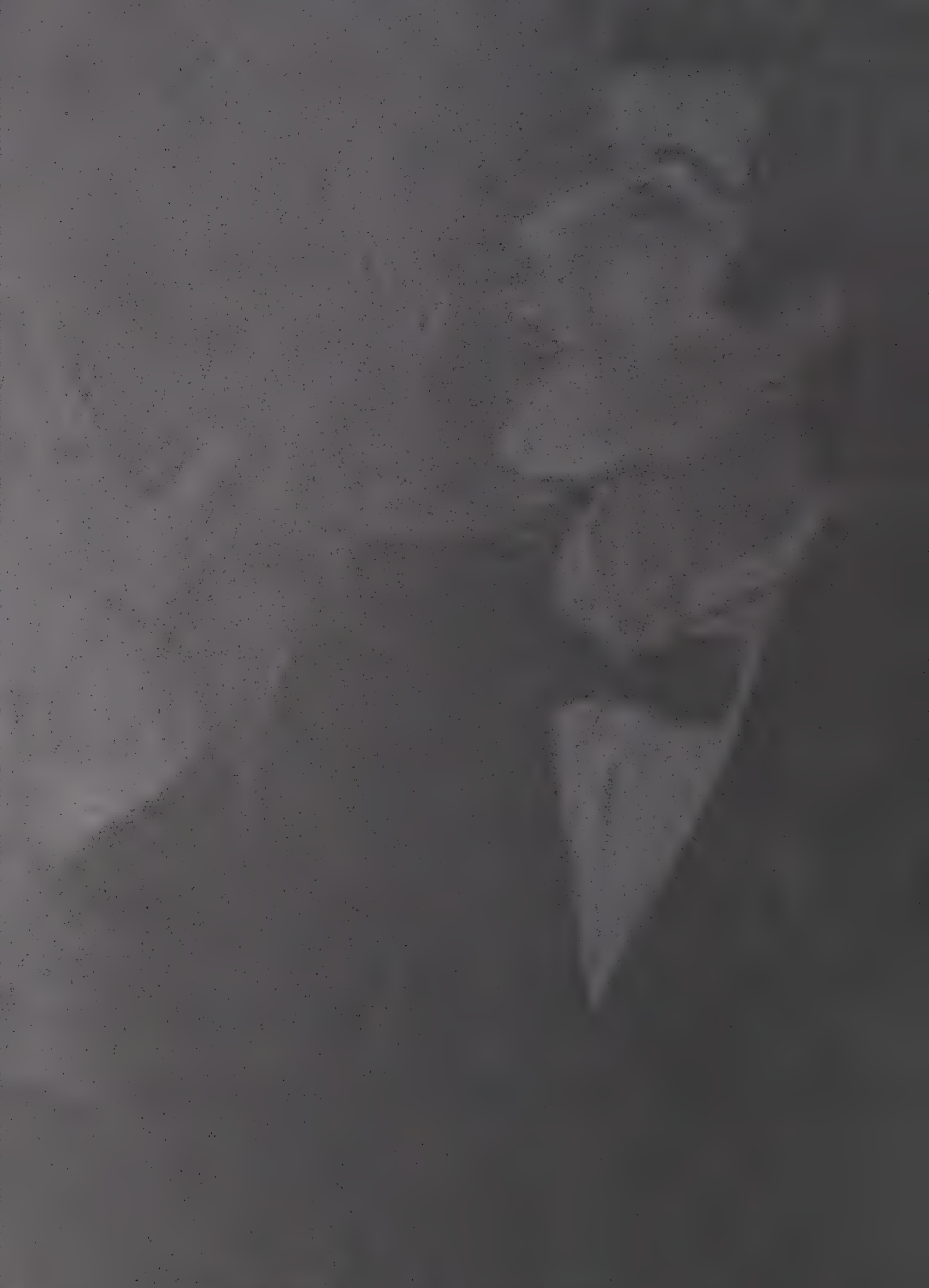


UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Middle Eastern and North African Music Ensemble

Members

Abdelaal, Nada	Voice
Abedinifard, Morteza	Setar
Abinader, Tony	Voice
Aizouki, Fadi	Oud
Aizouki, Marline	Voice
Aizouki, Miray	Voice
Al-Kheder, Amal	Voice
Ali, Nizar	Drum
Alsaadi Saleem	Drum
Bellahmer, Nadir	Violin
Boutros, Jenny	Voice
Brocks, Dion	Bass, Guitar
Campbell, Ross	Violin
Chambers, Kayla	Voice
Dawson, Donna	Violin
Eid, Noha	Voice
El Atia, Samira	Voice
Elzein, Deena	Voice
Frizzell, Mary	Voice
Gross, Miriam	Violin
Kanjilal, Manikarnika	Voice
Kascak, Lauren	Violin
Khasravi Farhad	Santur
Mastoras, Ari	Violin
Mattar, Raek	Percussion
Mostafa, Maya	Voice
Mostafa, Sarah	Voice
Nassif, Rawane	Voice
Niyalasi, Etelka	Violin
Poorhaydari, Kioumars	Tombak, Daff, Voice
Sadane, Nariman	Voice
Salama, Marwa	Voice
Salehyar, Hamidreza	Tar
Schneider, Chris	Percussion
Sghaier, Mariam	Voice
Shaban, Nada	Voice
Shahidi, Ehsan	Voice
Shawwa, Ali	Tabla
Shubeita, Mona	Voice
Skeik, Reem	Voice
Sokil, Allison	Voice
Steenstrup, Martha	Percussion & Voice
Stockford, Janine	Voice
Subeh, Ibrahim	Voice
Waissi, Ashti	Voice
Waissi, Hiwa	Voice
Waissi, Hoshyar	Daff, Tabla
Wylie, Dana	Guitar
Younes, Bashar	Voice
Younes, Siedra	Voice
Youssef, Nermeen	Voice
Zhumagulov, Katagan	Percussion



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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



University of Alberta Concert Choir

*"Concert Choir Gone Wild: Everything You Always Wanted To Know
About Birds And Beasts But Were Afraid To Ask"*

Director: Rob Curtis

Friday November 30, 2012 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

University of Alberta Concert Choir

Director: Rob Curtis

PROGRAMME

She's Like the Swallow
(1995)

Stephen Chatman
(b. 1950)

Un cygne (from *Six chansons*)
(1939)

Paul Hindemith
(1895–1963)

Il bianco e dolce cigno
(1539)

Jacques Arcadelt
(c. 1507–1568)

Angela McKeown, conductor

Under the Willow Tree (from *Vanessa*)
(1956–57)

Samuel Barber
(1910–1981)

Arthur Raymundo, tenor
Clarijane Belliones, piano

Le chant des oyseaux
(1537)

Clément Janequin
(c. 1485–1558)

Lerchengesang, Op. 48, No. 4
(1839)

Felix Mendelssohn
(1809–1847)

Die Waldvögelein, Op. 88, No. 4
(1839–44)

High Flight
(2008)

Christopher Marshall
(b. 1956)

Laura Kerslake, alto saxophone

- INTERMISSION -

Blackbird
(1968/2012)

Paul McCartney
(b. 1942)
arr. Trent Worthington
(b. 1963)

The Lamb
(1982)

John Tavener
(b. 1944)

I Bought Me A Cat (from *Old American Songs*)
(1950)

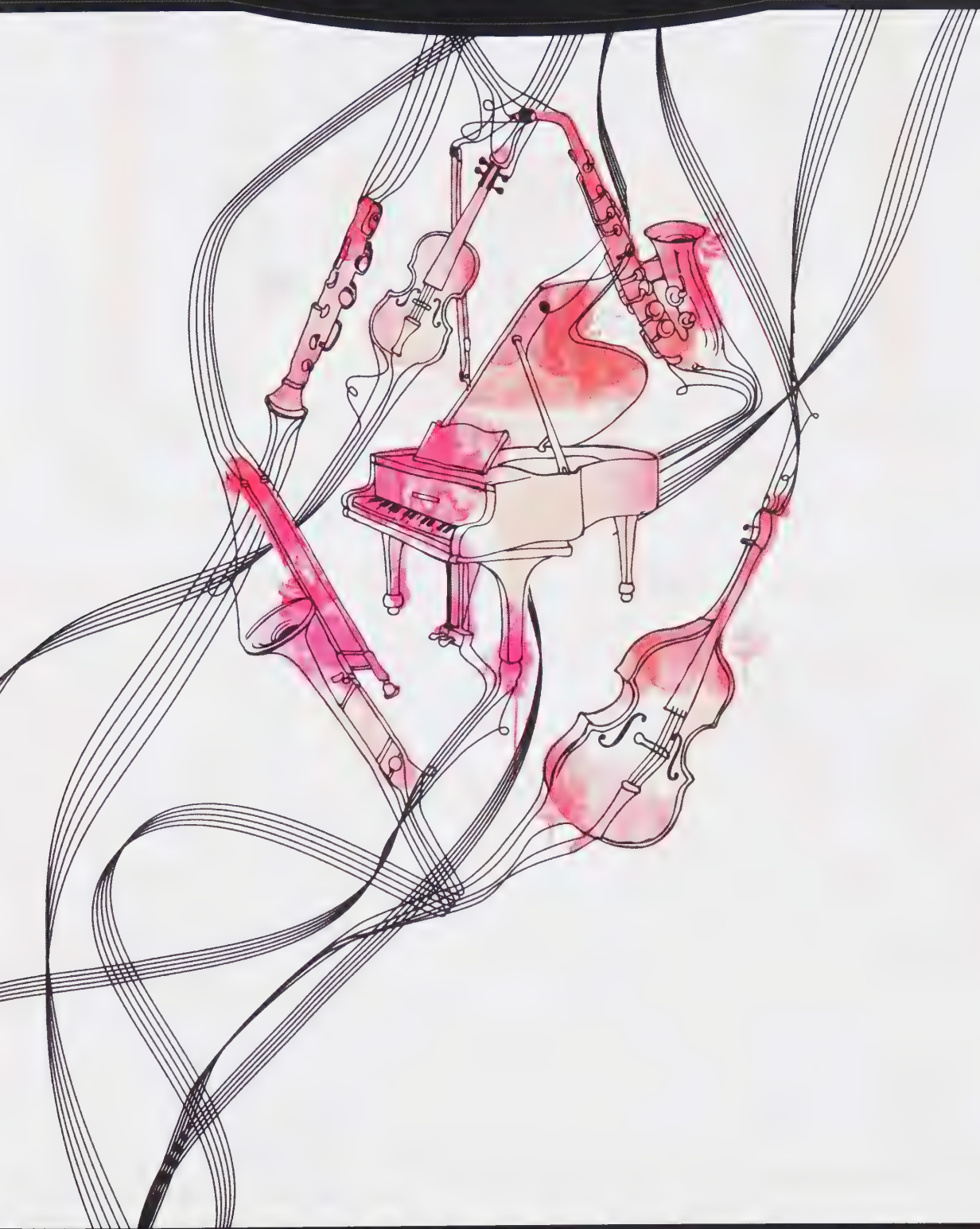
Aaron Copland
(1900–1990)

Clarijane Belliones, piano

El grillo
(c. 1505)

Josquin des Prez
(c.1450–1521)

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Didn't My Lord Deliver Daniel?
(1999)

traditional, arr. Moses Hogan
(1957–2003)

Alyssa Carrigan, soprano
Vanessa Jerusalemiec, soprano
Asiah Holm, alto

Animal Crackers
Volumes 1 (2006) and 2 (2009)

Eric Whitacre
(b. 1970)

The Panther
The Cow
The Firefly
The Canary
The Eel
The Kangaroo

Clarijane Belliones, piano

University of Alberta Concert Choir:

Alis Yu An	Jina Kwon
Elizabeth Bacon	Kayla MacDonald
Christina Bartel Nickel	Angela McKeown
Rachel Berg	Jessica Milanowski
Barry Bilinsky	Sidney M'sahel
Ross Bishop	Greg Mulyk
Alyssa Carrigan	Jordan Oakes
Jessica Chan	Davis Pham
Carly Clarke	Daniel Radersma
Alyssa Fieseler	Arthur Raymundo
Chris Friesen	Dylan Reap
Kai-Lynn Gan	Heather Richards
Elizabeth Garay	Kathleen Ruschkowski
Amelia Gillese	Krystian Sekowski
Tamer Harb	Abigail Spencer
Asiah Holm	Kelsey Vankosky
Matt Hubert	Virginia Wan
Vanessa Jerusalemiec	Julie Wright
Ann Koshy	Johnna Yusep
	Vincent Zheng

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES:

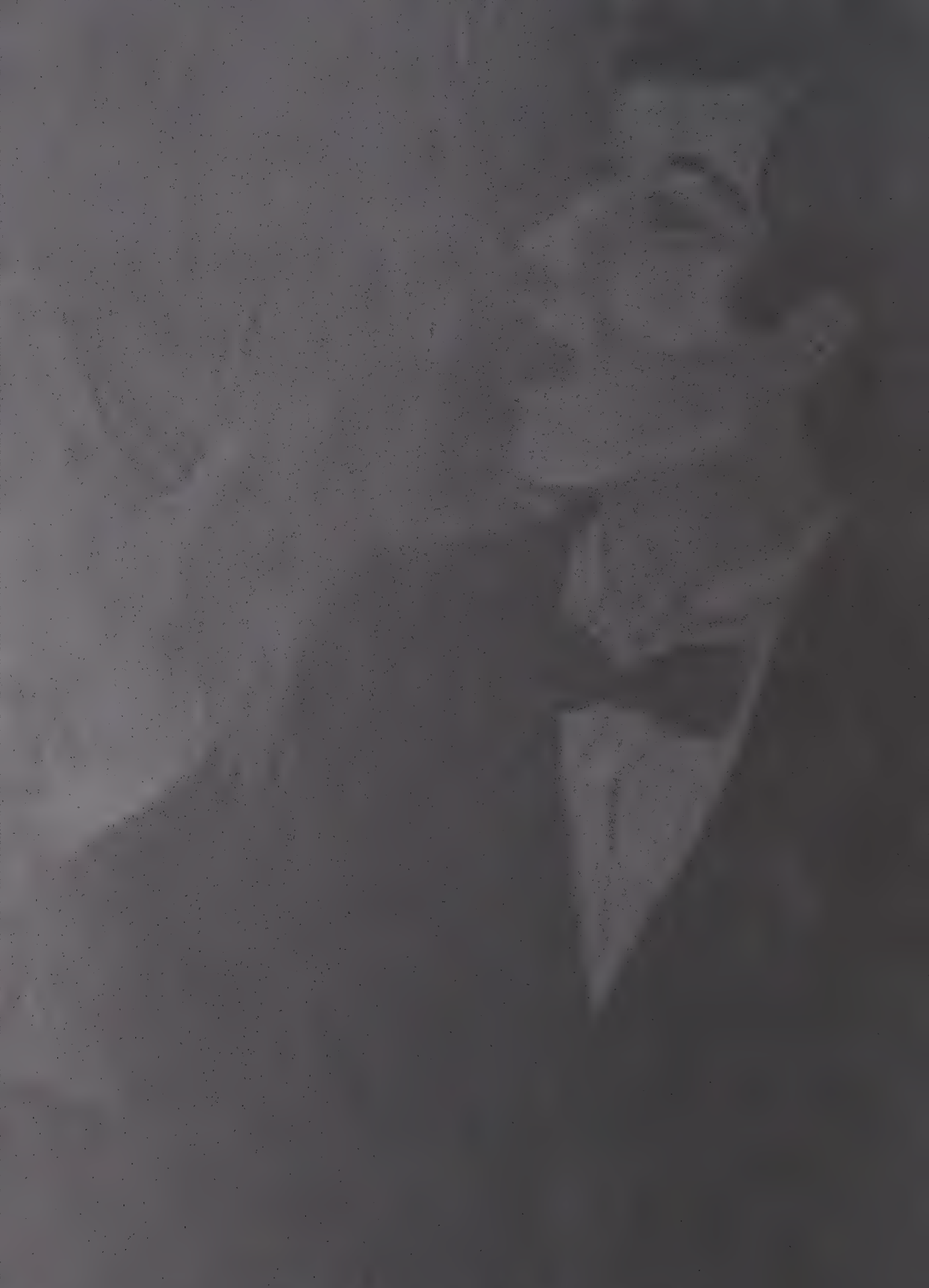
University of Alberta Symphony Orchestra

Elgar & Tanya
December 1, 2012 8PM
Old Arts Building Convocation Hall
Admission by Donation

University of Alberta Concert Band

December 2, 2012 3PM
Old Arts Building Convocation Hall
Admission by Donation

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upcoming events and concerts: www.music.ualberta.ca



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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



***University of Alberta
Symphony Orchestra***
"Elgar & Tanya"

Director : Petar Dundjerski

Featuring: Tanya Prochazka, cello and Joshua Iverson, clarinet

Saturday December 1, 2012 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

University of Alberta Symphony Orchestra

"Elgar & Tanya"

PROGRAMME

Prelude to Hansel and Gretel

Engelbert Humperdinck
(1854-1921)

Cello Concerto

Sir Edward William Elgar
(1857-1934)

Tanya Prochazka, Cello

~ INTERMISSION ~

Clarinet Concerto

Aaron Copland
(1900-1990)

Joshua Iverson, Clarinet

Prelude to the Afternoon of a Faun

Claude Debussy
(1862-1918)

L'Arlesienne Suites

George Bizet
(1838-1875)

- 1. Minuetto*
- 2. Adagietto*
- 3. Carillon*
- 4. Intermezzo*
- 5. Farandole*



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

These were the circumstances when Edward Elgar checked into a London nursing home in March of 1918 to have his tonsils removed. "He was in a great deal of pain for several days," the composer's daughter Carice wrote later. "... (Elgar) woke up one morning and asked for pencil and paper and wrote down the opening theme of the Cello Concerto." In the weeks to come, however, Elgar made no attempt to put this new melody in 9/8 time to use. Appalled and disillusioned by the war, he had done little sustained composition since 1914, except for *The Spirit of England*, a setting of three wartime poems by Laurence Binyon. "I cannot do any real work with the awful shadow over us," Elgar wrote to his friend.

The concerto had its première on 27 October with the London Symphony Orchestra at Queen's Hall. Rehearsal time had been inadequate, and the review by Ernest Newman, a leading critic, began by complaining about the ragged performance. He went on to praise: "... a profound wisdom and beauty underlying (the work's) simplicity ... a fine spirit's lifelong wistful brooding upon the loveliness of earth." During his final illness in 1933, Elgar hummed the concerto's first theme to a friend and said, "If ever after I'm dead you hear someone whistling this tune on the Malvern Hills, don't be alarmed. It's only me." From Elgar.org

Aaron COPLAND (1900-1990)

Copland's work from this period (1950's) has been described as "...a remarkable body of work, in a style which came as close as any to blending popular and serious in a productively intimate synthesis." The Clarinet Concerto, with its jazz influence, is such a blend. Copland wrote the piece on commission from Benny Goodman.

The piece's structure and instrumentation are unconventional; Copland explained his instrumentation this way: *The instrumentation being clarinet with strings, harp, and piano, I did not have a large battery of percussion to achieve jazzy effects, so I used slapping basses and whacking harp sounds to simulate them. The Clarinet Concerto ends with a fairly elaborate coda in C major that finishes off with a clarinet glissando – or "smear" in jazz lingo.* Written in two movements, rather than the traditional three-movement concerto form, the first movement, marked "Slowly and expressively", showcases the clarinet's ability to blend with strings and play lyrically. The virtuosity that audiences expect from a piece called "concerto" doesn't appear until the cadenza that links the two movements. the soloist leaves the wistfulness of the first movement behind and transitions to Latin-jazz influenced second (marked "Rather fast").

Claude DEBUSSY (1862-1918)

Stéphane Mallarmé (1842-1898) was one of the greatest innovators in the history of French poetry. His works, which abound in complex symbols and images, seek to represent states of mind rather than ideas, express moods rather than tell stories. In his music, Debussy admirably captured the delicious vagueness of contours which is so important in Mallarmé's poem. The themes do not follow any stable metric patterns, and instead of progressing in a certain direction, they remain entirely unpredictable, reflecting the unconstrained nature of the faun's meditations.

The faun plays a flute, which evokes the *syrinx* (the Greek panpipe); Debussy's chose the modern flute as a syrx-like vessel. It is given a solo part throughout the piece. The languid opening melody descends, mostly in half-steps, from C-sharp to G natural and rises back to C-sharp again, thus outlining the exotic interval of the tritone. After a short resting point (lazy faun- we just only started), a new section starts in which the first clarinet and the first oboe temporarily take over the lead from the flute; the tempo becomes more and more animated and finally a new melody is introduced, in sharp contrast with the chromatic flute theme that opened the piece. The new melody moves in wide intervals, and is played by all the woodwinds, plus the first horn, in unison. Finally, the first theme returns in its original tempo; following a passage that briefly brings back some of the agitation of the middle section, the music settles into a serene and peaceful idyll which prevails to the end.

There have been attempts at showing more concrete correspondences between poetic and musical themes, but perhaps the essential link is in the general mood, which, in any case, *is* the real theme of the poem.

From Kennedy-Center.org

The Afternoon of a Faun (excerpt)
by Stephane Mallarme

These nymphs I would perpetuate.
So clear
Their light carnation, that it floats in the air
Heavy with tufted slumbers.
Was it a dream I loved?

George BIZET (1838-1875)

"Bizet wrote other stuff than that famous opera, apparently..." (a not quite direct quote from Grove Music Dictionary)

The incidental music to Alphonse Daudet's play *L'Arlésienne* ('The Girl from Arles') was composed by Georges Bizet for the first performance of the play on 1 October 1872 at the Vaudeville Theatre (now known as the Paramount Theatre). It consists of 27 numbers (some only a few bars long) for voice, chorus, and small orchestra. Bizet himself played the harmonium backstage at the premiere performance. Bizet wrote several folk-like themes for the music but also incorporated three existing tunes from a folk-music collection published by Vidal of Aix in 1864: the *Marcho dei Rei*, the *Danse dei Chivau-Frus*, and *Er dou Guet*. The score received poor reviews in the wake of the premiere and is not much performed nowadays in its original form. The play itself was not successful, closing after only 21 performances. It had been staged as a last-minute replacement for another play, which had been banned by the censors. The incidental music has survived and flourished, however, in the form of two suites for orchestra.

Bizet himself arranged four movements from the incidental play into what is nowadays referred to as *L'Arlesienne Suite No. 1*. *L'Arlésienne Suite No. 2*, was arranged and published four years after Bizet's death, by Ernest Guiraud, using Bizet's original themes (although not all of them were from the *L'Arlésienne* incidental music). The finale, brilliant *Farandole*, is a dance from act 3 of *L'arlésienne*, here magnificently expanded and embellished with the addition of "The March of the Three Kings," a traditional French carol. Former Albanian dictator Enver Hoxha adopted the First Suite's Prelude as a military march during his reign. For this evening's performance, the USO is performing a potpourri selection of movements from both suites.

University of Alberta Symphony Orchestra

Violin

Misun Choi
Erin Dockery
Virginie Gagné
Khloe Heard
Ken Heisekk
Cynthia Johnston
Cathy Kucey
Charles Nokes
Kathleen Pickford
Vladmir Rufino
Joni Soans
Guillame Tardif
Kerry Waller
Lulu Wang

Viola

Connie Dykstra
Michele Moroz
Rita Reichbart
Fabiola Rufino
Darrell Soetaert
Robert Stewart

Cello

Christina Engels
Amy Nicholson
Julian Savaryn
Isis Tse
Remko van den Hurk
Nicholas Yee

Bass

Wesley Brenneis
Kris Chlebek

Harp

Morgan McKinney
Samantha Spurrier

Percussion

Conrad Auch
Raimundo Gonzalez
Hyejin Diana Lee

Conducted by: Petar Dundjerski

Piano

Matthew Walton

Flute

Lara Hyde
Javielle Perkins
Jessica Rogers

Oboe

Nöelle Byer
Brenna Hardy

Clarinet

Joshua Iverson
Andrea Tarnawsky

Alto Saxophone

Eric Toombs

Bassoon

Douglas Ridgway
Emily Tam

French Horn

Peter Clark
Miranda Marks
Cole Vandervelden
Zachary Vogel
Joanna Wreakes

Trumpet

Dylan Reap
Glenn Skelton
Sarah Straight
Christopher Young

Trombone

Lynn Atkin
Jack Erdmann
Timothy Lenk

Tuba

Michael Gust

Biographies:

Tanya Prochazka, cellist

Born in Melbourne Australia, Tanya Prochazka studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986. She became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998 and since 2009 is Professor Emerita. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include a Carnegie Hall recital, world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon, leading a tour of Cuba with the Academy Strings Orchestra and performing all the works of Brahms for cello and piano (including transcriptions of his clarinet sonatas). Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin, Milton Schlosser, Sylvia Shadick Taylor and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works. She is Artistic Director of the Edmonton Recital Society.

Joshua Iverson is in the second year of his Bachelor of Music Degree at the University of Alberta, studying with Julianne Scott. He performs with the University of Alberta Symphonic Wind Ensemble and Symphony Orchestra as well as being a member of Avenue Wind Quintet. He has attended masterclasses with clarinetists James Campbell, Wesley Ferreira, Jana Starling and has also performed with the Alberta Senior Honour Band, Canadian Wind Orchestra and National Youth Band of Canada.

Humperdinck (1854-1921)

It took Humperdinck over a century to develop into a full-fledged crooner.

Prelude to Humperdinck's famous opera 'Hans and Gretel' begins with a serene sound of a horn choir playing Hansel and Gretel's Evening Prayer, evoking the hushed magic of a woodland evening. The Prayer builds to a broad climax, dies away again, and is followed by a playful trumpet fanfare- the motif, in the opera, with which the witch's spell is broken. The various themes of the opera are then worked together into an awesome climax. The Prelude fades to a gentle close with a radiant sunset-coda – a passage of the highest poetry. It is as if Humperdinck thought that operatic redemption did not need gods or tragic lovers; he found it in the peaceful sleep of two children in a woodland evening.

Sir Edward William ELGAR (1857-1934)

"(The Cello Concerto is a work) haunted by an autumnal sadness, but the sadness of compassion, not pessimism." Diana McVeagh The scale of the World War I was apocalyptic, and, before it happened, few people had thought such destruction was even possible. In Britain, for example, the public's notion of modern warfare had been formed by the Boer War, in which 22,000 British troops had died over a period of two-and-a-half years. In this new conflict, nearly that many British soldiers were killed on a single day: July 1, 1916, the first day of the Battle of the Somme. Over the course of four years, more than 900,000 people from Britain and the Empire countries lost their lives - not only men, but women, too, serving as nurses. Submarines and long-range artillery made no exceptions on grounds of gender. Even as the conflict raged, many people recognized that they were now living in a changed society. Writing in 1916, D.H. Lawrence felt that two thousand years of civilization were collapsing before his eyes: "so much beauty and pathos of old things passing away and no new things coming: my God, it breaks my soul."

**DEPARTMENT OF MUSIC
UPCOMING PERFORMANCES:**

University of Alberta Concert Band

Sunday, December 2, 2012 3:00PM

Convocation Hall

Admission by donation

Big Band Concert

University of Alberta and MacEwan University Jazz Bands

Monday, December 3, 2012 7:30PM

John L. Haar Theatre, 10045 - 155 Street

Centre for the Arts & Communications

Ticket Information available at www.tixonthesquare.ca

XiME Experimental Improv Music Ensemble

Wednesday, December 5, 2012 8:00PM

Convocation Hall

Admission by donation

Undergraduate and Graduate Composers Concert

Monday, December 10, 2012 7:00PM

Convocation Hall

Admission by donation

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



University of Alberta Concert Band

Director: Dr. Dennis Prime

Featuring: The University of Alberta

Saxophone Ensemble

Sunday December 2, 2012 3:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

University of Alberta Concert Band
Dr. Dennis Prime, Conductor

PROGRAMME

El Capitan	John Philip Sousa
Salvation is Created	Tschesnokoff Arr. B. Houseknecht
English Folk Song Suite	Ralph Vaughn Williams
1. March - "Seventeen Come Sunday"	
2. Intermezzo - "My Bonnie Boy"	
3..March - "Folk Songs from Somerset"	
Ellington Medley No.1	Duke Ellington Arr. Ann Stamm Merrell
University of Alberta Saxophone Ensemble <i>Chee Meng Low, Conductor</i>	
Happy Hour for saxophone octet	Yiu-Kwong Chung
University of Alberta Saxophone Ensemble <i>Chee Meng Low, Conductor</i>	
Rest	Frank Ticheli
<i>Dedicated to the memory of Professor Ernest Dalwood</i>	
Suite on Canadian Folk Songs	Morley Calvert
1. She's Like the Swallow	
2. J'Entends le Moulin	
Chant and Jubilo	W. Francis McBeth

UNIVERSITY OF ALBERTA SAXOPHONE ENSEMBLE:

Music Director: Dr. William Street

Conductor: Chee Meng Low

Sopranino/Soprano/Alto:

Gavin Goodwin

Soprano/Alto:

Raymond Baril

Alto Saxophone:

Erica Torok

Frank Nian

Sean Brooks

Guest Artist: Dr. Allison Balcetis

Tenor Saxophone:

Dominique Shulhan

Eric Tomb

Danielle Manalili

Baritone Saxophone:

Laura Kerslake

Ryan Yusep

Bass Saxophone:

Kendra Heslip

CONCERT BAND PERSONNEL 2012/13

FLUTE 1

Choi, Sarah
Edwards, Darilyn
Gibson, Taryn
Hlushak, Rachelle
Litwin, Kendra
Muckle, Jessica
Perkins, Javielle
Simpson, Tara
Yin, Betty
Zhang, Jieyun

FLUTE 2

Brown, Claire
Gagnon, Lauren
Guzzo, Caitlin
Kim, Maria
Kim, Rosa
Larocque, Olivia
Leyton, Antoinette
Mayer, Andrea
Mears, Heather
Melnik, Kate
Renaud, Rachelle
Tompkins, Kathleen
Wong, Patricia

OBOE

Thompson, Alexandra

BASSOON

Alpern, Samantha

CLARINET 1

Harris, Natasha
Shaw, Tia
Tse, Tiffanie

CLARINET 2

Brown, Katharine
Davies, Kim
Lake, Eldon
Spence, Nicole
Stock, Heather
Walker, Erin

CLARINET 3

Greening, Brittany
Johnson, Gabrielle
Lee, Christine
Ready, Emily
Warnock, Amanda

BASS CLARINET

Gabrielson, Shyla
Phillips, Sonia
Wright, Nicole

ALTO SAXOPHONE

Brooks, Sean
Fuchu, Frank
Torok, Erica

TENOR SAXOPHONE

Alferez Jimenez, Guillermo
Manalili, Danielle

BARITONE SAXOPHONE

Carter, Elias

TRUMPET 1

Groten, Sean
Madell, Cole
Richards, Heather

TRUMPET 2

Doram, Scott
Kaluzniak, Robin
Lindemulder, Eric
Logar, Emily

TRUMPET 3

Berkes, Thomas
Deas, Aaron
Garbowska, Kasia

HORNS

Barnett, Corinne
Dauphinais, Paul
Deas, Alison
Frenette, Julienne
Hoehne, Jessica

TROMBONES

Brost, Nolan
Feuer, Devin
Hashimoto, Emi

EUPHONIUM

Francis, Sonja
Hodge, Kristin

TUBA

Roch, Samantha

DOUBLE BASS

Hauck, Taylor

PERCUSSION

Calder, Brianna
Carlson, Rebecca
Chung, Amanda
Dunsmore, Garrett
McWeeny, Robbie
Tremblay, Julia

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DEPARTMENT OF
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UNIVERSITY OF ALBERTA

The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



XiMe

Experimental Improvisation Ensemble

Wednesday December 5, 2012 8PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

XiME

Experimental Improvisation Ensemble

PROGRAMME

Large Group Improvisation (ca 15')

Small Group A (ca 10')

Amelia Gillese
David Finkelman
Dayna Douville
Michael Feehan
Travis Dallyn

Small Group B (ca 10')

Emily Tam
Kirsten Elliott
Nicolás Arnáez
Treena Gould
Ryan Yusep

Small Group C (ca 10')

Johnathon Kwisses
Jonathan Comeau
Rebeca Rey
Virginia Wan
Young-Sin Park

Large Group Improvisation (ca 15')

XiME: Experimental Improvisation Ensemble

The Experimental Improvisation Ensemble is a performing group of musicians, sound artists and other artists focusing on the creation of group improvisational works, as well as works utilizing alternative scoring techniques, conceptual ideas, and mixed media creations.

The ensemble focuses on developing improvisation skills and alternate modes of musical creation outside of particular stylistic conventions and also serves as a vehicle for composition students to explore new ways of creating sound compositions. Traditional musical notation is prohibited, in favour of verbal and/or alternative notational approaches and the ensemble welcomes non-reading musicians, as well as artists from other disciplines.

Members:

Amelia Gillese
Dan Brophy
David Finkelman
Dayna Douville
Emily Tam
Johnathon Kwisses
Kirsten Elliott
Travis Dallyn
Virginia Wan

Nicolás Arnáez
Raimundo Gonzalez
Michael Feehan
Rebeca Rey
Ryan Yusep
Jonathan Comeau
Scott Smallwood
Treena Gould
Young-Sin Park

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES:

Undergraduate and Graduate Composers Concert

Monday December 11, 2012 7PM
Old Arts Building Convocation Hall
Admission by Donation

Jacques Despres, Piano and Andrew Wan, violin

Friday January 11, 2013 8PM
Old Arts Building Convocation Hall
Admission by Donation

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



Composition Concert: Graduate and Undergraduate Students

Director: Dr. Andriy Talpash

Monday December 10, 2012 7:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Composition Concert:

Graduate and Undergraduate Students

PROGRAMME

Khush Rank

Etelka Nyilasi

Khush Rank is named after and inspired by an Arab 17-beat cycle (3+4+3+4+3), which is the basis of the lively, energetic sections of the piece. According to the Arab music theory website maqamworld.com, it means “good colour” in Persian, and it is so rare now that possibly only one *muwassshah* (vocal poetic piece) still uses the rhythm today. These sections are contrasted by an improvisatory-like passage influenced by the popular *maqam* (mode or scale) *hijaz*. In this piece I have attempted to combine elements of Classical Arab music with the world of the saxophone and contemporary Western art music.

Frame of Witching Hour

Virginia Wan

Close your eyes,
Come into the dark,
Listen to the whispers of the night.

Ecos boreales ("Boreal Echoes")

Nicolás Arnáez

Perpetual memories of a recent past fill up the space, and invite to experience the sensation of been surrounded and immerse in a constant elaboration of continuous echoes.

Bridges over Styx

Ryan Yusep

Bridges over Styx is a composition that used sound sources from the High Level and Low Level bridges in Edmonton, Alberta. While gathering recordings for this piece I spent up to 10 hours on these bridges, quite often late at night. Occasionally, I wondered how long it would take to hit the water.

How Could You?!

Paige Wilson

Imagine you have just been in an argument with someone you care deeply about. You have not spoken in four days and there is a feeling of tension and hostility constantly around. The underlying anger has not yet subsided and the words they used towards you are still cutting deep into your mind and soul. Ask yourself:
When was the angriest I ever felt?
When have I felt the most hurt?

Spare Change – Braid Methods for Small Ensemble

Ryan Hemphill

Spare Change uses compositional ideas borrowed from English change ringing (rule-based compositions for pull-rope bell towers), and adapted for a contemporary context. I call the combination of change ringing and contemporary techniques "braid methods". The form of this piece is based around the beginning assertion of braid methods, and the subsequent unraveling of these rules to reveal their underlying sonorous textures.

Tomorrow, when I wake, what shall I say of today?

Andre Mestre

This work is a comment on misperception and loss.

By using veils, that obstruct direct access to the score, and by inviting the performers' intersubjectivity into play, this work seeks to highlight the way we commune with reality everyday - imperfect, however beautiful - a struggle of (re)creation.

In the memory of my grandfather, João Rabello.

University of Alberta Saxophone Quartet:

Allison Balcetis – Soprano Saxophone
Dominique Sulhan – Alto Saxophone
Chee Meng Low – Tenor Saxophone
Laura Kerslake – Baritone Saxophone

Contempo New Music Ensemble:

Michaela Chiste - flute
Gavin Goodwin - saxophone
Eric Toombs - saxophone
Kayla Chambers - saxophone
Glenn Skelton - trumpet
Dylan Reap - trumpet
Allyson MacIvor - percussion
Mathew Walton - piano
Marie Krejcar - violin
Daniel Gervais - violin
Etelka Nyilasi - viola
Mary Beth Ault - voice

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES:

Jacques Despres, Piano and Andrew Wan, violin

Friday January 11, 2013 8PM

Old Arts Building Convocation Hall

Admission by Donation

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



Andrew Wan, violin
Jacques C. Després, piano

Beethoven's Complete Violin and Piano Sonatas: Part One

Friday, January 11, 2013 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Andrew Wan, violin

Jacques C. Després, piano

Beethoven's Complete Violin and Piano Sonatas: Part One

PROGRAMME

Sonata no. 1 in D major, op. 12 no. 1 (1798)

Allegro con brio

Tema con variazioni: Andante con moto

Rondo: Allegro

Sonata no. 2 in A major, op. 12 no. 2 (1798)

Allegro vivace

Andante, più tosto allegretto

Allegro piacevole

Intermission

Sonata no. 4 in A minor, op. 23 (1801)

Presto

Andante scherzoso, più allegretto

Allegro molto

Sonata no. 8 in G major, op. 30 (1801/02)

Allegro assai

Tempo di minuetto, ma molto moderato e grazioso

Allegro vivace

Biographies:

Jacques C. Després extraordinary musical talent has been noticed as early as 1963 by legendary Canadian conductor Wilfrid Pelletier. Following his winning of the Montreal Symphony Orchestra competition in 1978, and the Prix d'Europe in 1981 from the Académie de musique du Québec, Couillard Després has led a varied artistic life. He has appeared as soloist with orchestra, recitalist, chamber musician, collaborative artist, lecturer, educator and musical director of the Summer Serenades at the University of Stony Brook's Staller Center in New York. Worldwide critical accolades noted in Després' musical approach a rare combination of virtuosity and artistic integrity. Couillard Després' repertoire is broad and eclectic. Most notably are his two-world premiere recordings of Joseph Martin Kraus complete piano works and The New Goldberg Variations with cellist Tanya Prochazka. The Kraus performances, on Naxos, received world critical acclaim. He followed up for the same label with a two compact discs recording of the complete chamber music works by Kraus, a recording he edited. Highlights of the past few seasons include performances of Rachmaninov's Rhapsody on a Theme by Paganini, the Brahms' Piano Concerto no. 2; performances in Hong Kong, Beijing, Manila, Seattle, Montreal, New York, Chicago, Reno, and Sacramento. Couillard Després has presented master classes at leading institutions in North America as well as the Central Conservatory in Beijing, lectured at Juilliard on the use of the landmark Ekie edition of Chopin's ballades, and served as the Daniel Ericourt Artist-in-Residence at the University of North Carolina in Greensboro. Since his hiring at the University of Alberta in 2000, Couillard Després worked with some of the most talented Canadian and foreign students. In 2009 one of his students became the first music performance doctoral student in Canada to receive the Vanier scholarship from Social Sciences and Humanities Research Council. Després was awarded a *Premier Prix à l'unanimité au Conservatoire de Musique du Québec*, earned a Master's degree from the Juilliard School and holds a DMA from the University at Stony Brook. He also received the Artist Diploma with Distinction at Indiana University. His teachers were Christiane Sénart, Gyorgy Sebok, Adele Marcus and Gilbert Kalish.

Andrew Wan is equally at home as a soloist, chamber musician, and concertmaster. In August of 2008, he was named concertmaster of the Montreal Symphony Orchestra (MSO), making him one of the youngest leaders of a major symphony. His relationship with the orchestra began with performances of Elgar's Violin Concerto, which were hailed as one of the top two musical moments of 2007 by *La Presse*. As soloist, he has appeared with the orchestras of Montreal, Toronto, Newfoundland, Juilliard, Aspen, McGill Chamber and Edmonton under conductors such as Jean-Claude Casadesus, Maxim Vengerov, Peter Oundjian, James DePreist, Marc Piollet and Michael Stern. In May 2012, he closes the MSO's inaugural season in the Maison Symphonique de Montréal with Shostakovich's First Violin Concerto, conducted by music director Kent Nagano. Mr. Wan has concertized extensively throughout the world, appearing in venues such as Carnegie Hall, Alice Tully Hall, the Kennedy Center, Jordan Hall and Salle Gaveau with artists such as the Juilliard Quartet, the Sejong Soloists, the New Zealand Trio, Gil Shaham, Andres Diaz, and Cho-Liang Lin. He frequently serves as guest concertmaster for several North American orchestras and has appeared as artist and faculty at the Seattle Chamber, Edinburgh, Olympic, Agassiz, La Jolla, Aspen, and Orford Music Festivals. Discography includes Grammy and Juno award-nominated releases on the Onyx, Bridge, and Naxos labels with James Ehnes and the Seattle Chamber Music Society, the Metropolis Ensemble, and the New Orford Quartet. Mr. Wan received his Bachelor of Music and Master of Music Degrees from the Juilliard School under the tutelage of Masao Kawasaki and Ron Copes. In 2008, he was the only violinist to be accepted into the prestigious Artist Diploma Program at Juilliard. He is currently on violin faculty at the Schulich School of Music at McGill University as well as the Orford Music Festival. The Lieutenant Governor of Alberta Emerging Artist Award, Canada Council, Anne Burrows Foundation, Alberta Foundation for the Arts, and Winspear Fund have generously supported Mr. Wan.

Andrew Wan performs on a 1744 Michel'Angelo Bergonzi violin, and gratefully acknowledges its loan from the David Sela Collection.

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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



University of Alberta
Madrigal Singers
"An A Cappella Tapestry"

Director : Leonard Ratzlaff

Friday January 18, 2013 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

University of Alberta
Madrigal Singers
"An A Cappella Tapestry"

PROGRAMME

Data est mihi omnes potestas
from the *Strathclyde Motets*

James MacMillan
(b. 1959)

Veni Sancte Spiritus

David Hamilton
(b. 1955)

Soloist: Katrina Townsend

Psalm 23

Lera Auerbach
(b. 1973)

*Soloists: Gianna Read, Soprano;
Jennifer O'Donnell, Alto; RJ Chambers, Tenor*

Psalm 130

Soloists: Gianna Read, Soprano; Silken Conradi, Alto

"Schaffe in mir, Gott, ein rein Herz"
from *Zwei Motetten*, Op. 29

Johannes Brahms
(1833-1897)

~ INTERMISSION ~

Four2

John Cage
(1912-1992)

Lullaby

Lera Auerbach
(b. 1973)

*Soloists: Kaitlynd Hiller, Soprano, Elizabeth Kreiter, Alto
Conductor: Sara Brooks*

"Bogoroditse Devo"
from *The All-Night Vigil (Vespers)*

Sergei Rachmaninov
(1873-1943)

*With Madrigal Singers Alumni
Conductor: Sara Brooks*

Choir Concerto
1st Mvt

Alfred Schnittke
(1934-1998)

*With Madrigal Singers Alumni
Conductor: Dr. Leonard Ratzlaff*

Programme Notes:

Data est mihi omnes potestas from the *Strathclyde Motets*

James MacMillan (b. 1959)

Scottish composer James MacMillan completed studies in composition at the University of Edinburgh and Durham University, resulting in a PhD received in 1987. Since this time he has received international acclaim for numerous compositions, including *The Confession of Isobel Gowdie* (1992) and his opera *The Sacrifice* commissioned by the Welsh National Opera in 2007. He served as principal composer and conductor for the BBC Philharmonic from 2000-2009. MacMillan's choral works are influenced by both Scottish traditional music, and liturgical music. His *Strathclyde Motets* are a set of twelve Latin motets for SATB choir, and received the British Composer Award for Liturgical Music in 2008. His intent in composing the works was to create functional communion motets of moderate difficulty for use by ensembles of any level. With inflections of ancient Celtic music, the motets combine the old with the new, creating a powerful setting of these early texts.

Veni Sancte Spiritus, David Hamilton (b. 1955)

New Zealand composer David Hamilton maintains an active career as lecturer, tutor, and choral conductor. Notable positions include his post as Deputy Music Director of Auckland Choral Symphonic Choir from 1996 to 2011 and as Composer-in-residence for the Auckland Philharmonia Orchestra 1999-2000. With over 100 works written for choir his music has been widely performed throughout Japan, England, Finland, USA, and Ireland. Written for SSATB choir, *Veni Sancte Spiritus* was completed in 2000 and was the winning work in the University of Bologna choral composition competition.

Lera Auerbach (b. 1973, Russia/U.S.A)

Pianist and composer Lera Auerbach is a much sought after musician, with works being commissioned throughout the world. Following her travels through the USA in 1991, she made the decision to remain in the West. She graduated from the New York Juilliard School in piano (with Joseph Kalichstein) and composition (with Milton Babbitt and Robert Beaser), simultaneously studying comparative literary science at Columbia University. She gave her Carnegie Hall debut in 2002, where she performed her own Suite for Violin, Piano and String Orchestra with Gidon Kremer and the Kremerata Baltica. The international career of this composer, pianist and author continues to flourish. *Psalm 23* (1999) is written for SATB choir performed in Hebrew and is based on the original text from the Hebrew Bible/Old Testament. First performed in 1999, the work is dedicated to Tom Waldeck. *Psalm 130* (1999) is a piece for SATB choir with Latin text and is based on Psalm 130, a Penitential Psalm used in liturgical prayers for the departed in Western liturgical tradition. First performed in 1999, this work is dedicated to Page and Elizabeth Johnson. *Lullaby* (2002) is composed for SATB choir based on William Blake's poem *Cradle Song*. This work was first performed in Vienna by the Vox Humana Chamber Choir in November 2004.

“Schaffe in mir, Gott, ein rein Herz” from *Zwei Motetten*, Op. 29

Johannes Brahms (1833-1897)

Completed in July 1860, this three movement motet, a setting of three verses from Psalm 51, received its first performance in Vienna on April 17th 1864, under the direction of Brahms himself. While the motet was a genre well exploited in the Baroque period, its use had declined throughout the Classical era. Brahms maintained an interest in compositional methods and structures of the Baroque and took particular pride in his revival of the motet. In this, he was naturally influenced by the works of J.S. Bach. Each section sets one verse of text from the Psalm. The opening movement presents itself in a formal chorale setting, though buried within one finds compositional treasure: an augmented canon at the octave between soprano and bass. The second movement is a chromatic fugue filled with classic elements of stretto and thematic inversion. The final section, opening with canonic three part textures concludes with yet another fugue filled with canons and sequential scoring; most certainly a vocal challenge! Important to take away from this particular motet, is Brahms' dedication to communicating the power of text. Even with his mastery of contrapuntal writing, his emotional intensity through specific text repetitions is not to be missed.

Four2 (1990) John Cage (1912–1992)

As one of the leaders of the post-war avant-garde, John Cage is arguably one of the most influential American composers of the 20th century. With multiple titles including composer, philosopher, poet, music theorist, artist, and printmaker, he is also a noted pioneer of aleatoric and electronic music. Additionally he was instrumental in the development of modern dance in America, through association with choreographer Merce Cunningham. Teachers included Henry Cowell and Arnold Schoenberg, both noted for musical innovations. Cage is perhaps best known for his 1952 composition 4'33", a three-movement work "performed" without intentional sound. *Four2* was composed in 1990 for SATB chorus, and is one of forty-three "number pieces" composed between 1987 and 1992. The titles indicate the number of performers required for each piece, while the superscript numbers allow for multiple use of the title number. Each vocal section of the four-part choral ensemble is given individual pitches to be sounded within given time indications. The "text" consists of letters that spell the U.S. state name, Oregon.

"Bogoroditse Devo" from *The All-Night Vigil (Vespers)*

Sergei Rachmaninov (1873-1943)

The all-night vigil is celebrated on the eve of the main feasts of the Orthodox Church. The celebration originally consisted of three separate services to celebrate the spiritual light of Christ as the new light of the approaching day. Rachmaninov's setting of the vigil was written in 1915, amidst the chaos of the First World War. He has used authentic znamenny (from the Slavonic znamia meaning "sign") chants in seven of the movements, with two movements employing Greek chants. The work is dedicated to the scholar Stephan Vasilevitch Smolensky who introduced Rachmaninov to the repertoire of the church. The composition was also considered by many to be a powerful affirmation of nationalism during the war. The title of the work is often translated as simply Vespers, however only the first six of the 15 movements are set from texts from the Russian Orthodox canonical hour of Vespers. It is the sixth movement, "Bogoroditse Devo" which will be performed this evening.

Choral Concerto (1984) 1st Mvt Alfred Schnittke (1934–1998, Russia)

Schnittke was born in 1934 in the Soviet Union. After living for several years in Vienna, he returned to Moscow and attended the Conservatory from 1953-1958. He eventually returned there and taught instrumentation from 1962-1972. He continued in this position with time spent between Moscow and Hamburg and worked as a film composer. Schnittke's output includes nine symphonies, six concerti grossi, four violin concertos, two cello concertos, concertos for piano, a triple concerto for violin, viola and cello, four string quartets, ballet scores, choral and vocal works. His first opera, *Life with an Idiot*, was premiered in Amsterdam (April 1992). Stemming from a uniquely Russian choral tradition, the Concerto for Mixed chorus was completed in 1985 and is composed of four movements. With a seemingly simple harmonic language, Schnittke makes use of multiple voicing divisions and diatonic clusters which envelop the listener in a chromatic density. The texts are from the third chapter of *The Book of Lamentations*, by Grigor Narekatsi, an Armenian monk who lived from 951-1003. The texts were translated into Russian by Naum Grebnev (1921-1988), an author and composer friend of Schnittke. The premiere took place on June 9, 1986 at the State Pushkin's Museum of Fine Arts in Moscow.

The Madrigal Singers would like to thank the following organizations and individuals for their generous support:

IMANTA (Latvian Association of Alberta)
The Muttart Foundation
Lewis and Valerie Warke
Great West Life



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Madrigal Singers

Soprano:

Sara Brooks
Anna Chen
Sherry Giebelhaus
Kaitlynd Hiller
Gianna Read
Sylvia Romanowska
Katrina Smith
Alexandra Thompson
Katrina Townsend
Leigh Walbaum
Andrea Vogel

Alto:

Bailey Cameron
Silken Conradi
Lana Cuthbertson
Hilary Davis
Elizabeth Kreiter
Kayla MacDonald
Angela McKeown
Tammy-Jo Mortensen
Jennifer O'Donnell
Rebecca Parsons
Gloria Wan

Tenor:

RJ Chambers
David Jeon
Mark Keeler
Savio Nguyen
Arthur Raimundo
Anthony Wynne

Bass:

Rob Curtis
Kenneth Ernst
Kurt Illerbrun
Jeremy Kerr-Wilson
Sidney M'sahel
John Lambert
Adam Robertson
Adam Sartore

Director:

Dr. Leonard Radzlaff

Madrigal Singers Alumni

Soprano:

Shannon Brink
Tiffany Brulotte
Isabel Davis
Annette Martens
Connie McLaws

Alto:

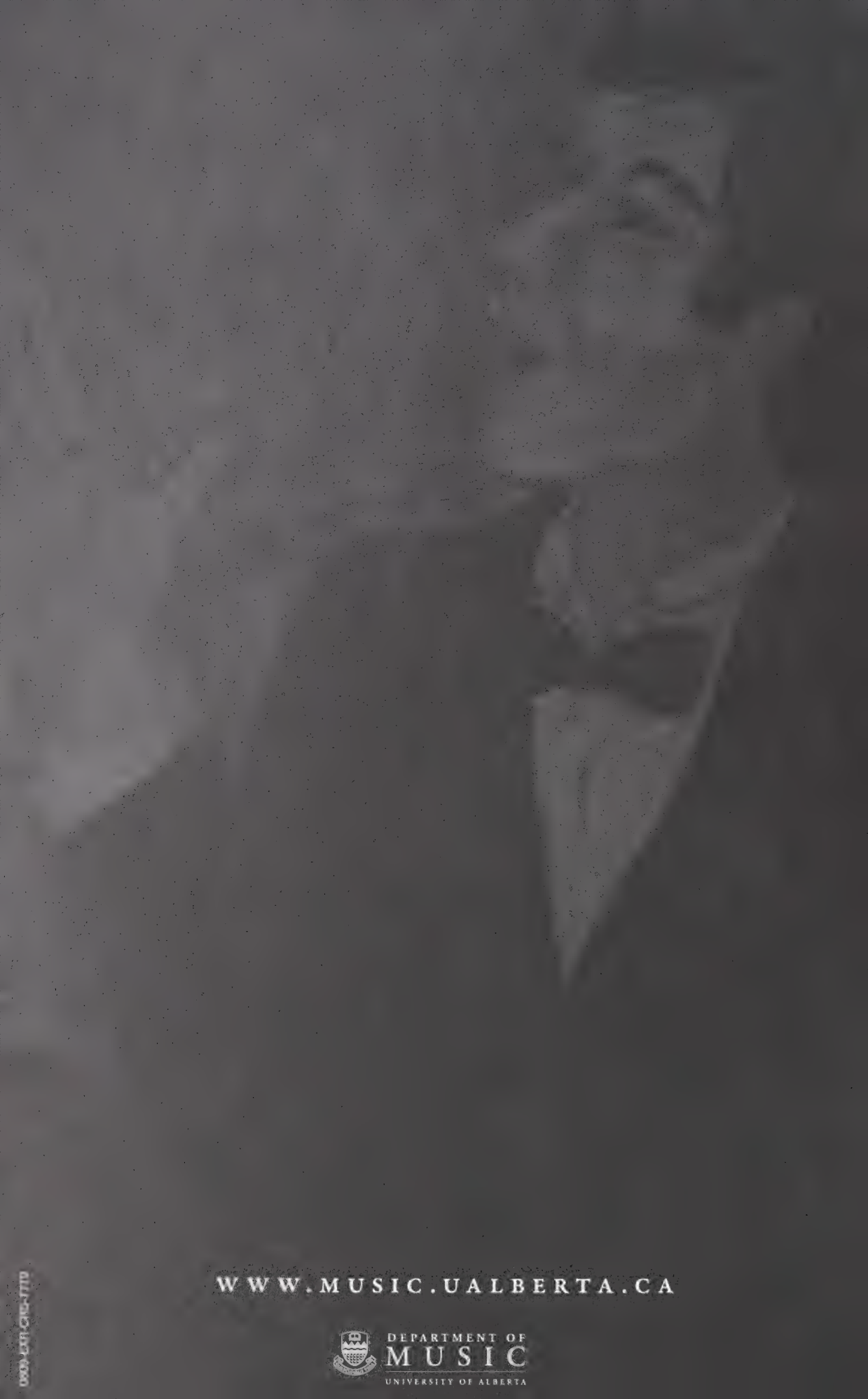
Irene Apanovitch
Jane Berry
Laura Forster
Shannon Robertson

Tenor:

Adam Arnold
Levi Chiles
James Frobbs
Douglas Laver
John Wiebe

Bass:

Denis Arseneau
Spencer Marsden
James Strohschein



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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

*The University of Alberta
Department of Music
Presents:*



Baroque Violin Sonatas

Featuring

Paul Luchkow –Violin

Marnie Giesbrecht – Harpsichord and organ

Josephine van Lier – Cello and viola da gamba

Sunday January 20, 2013 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Baroque Violin Sonatas

Paul Luchkow – Violin

Marnie Giesbrecht – Harpsichord and organ

Josephine van Lier – Cello and viola da gamba

PROGRAMME

Sonata in G major, BWV 1021

Allegro

Vivace

Largo

Presto

Johann Sebastian Bach

(1685-1750)

Sonata Quarta "Unarum Fidium"

(1664)

Johann Heinrich Schmelzer

(c.1620-1680)

Sonata in D major, HWV 371

Andante

Allegro

Larghetto

Allegro

George Fredric Handel

(1685-1767)

~ INTERMISSION ~

Passacaglia for Solo violin

(1674?)

Heinrich Ignaz Franz von Biber

(1644-1704)

The last of the Mystery Sonatas (The Guardian Angel)

Sonata in C major, Op.1 No. 2

Adagio

Corrente

Gavotta (Gratoso)

Giga (Allegro)

Jean-Marie Leclair

(1697-1764)

Sonata Quarta, Op 3, "la Castella"

(pub. 1660)

Giovanni Antonio Pandolfi Mealli

(1630-1669/70)

*Admission is free; Donations gratefully accepted to the
"Organ and Early Music" Area of the Department of Music.*

*Harpsichord, courtesy of Josephine van Lier and Erik Visser,
is a single manual French harpsichord with 2 8-foot stops and one 4-foot
stop.*

Paul Luchkow is a versatile violinist and violist whose activities cover the range of music from the 17th Century to the present day on modern and period instruments. A regular feature of Vancouver's Early Music scene, Paul is a long-time member of the Pacific Baroque Orchestra and appears frequently in concerts for Early Music Vancouver, MusicFest Vancouver and the newly formed Victoria Baroque Players. Paul also performs frequently with the Portland Baroque Orchestra and collaborates with colleagues from all across Canada and the US. A highlight of the last few years has been his work with fortepianist Michael Jarvis and their exploration of Classical and Romantic sonata repertoire on period instruments. Their new recording of Hummel Sonatas (Op. 5) for fortepiano and violin / viola is available on the Marquis Classics label

A versatile musician, **Josephine van Lier** is equally at ease on baroque cello, five-string violoncello piccolo, seven-string bass viola da gamba, or tenor or treble gamba as on their contemporary counterparts, using instruments and bows whose designs, construction and material span over 400 years in origin; from the gut strings of her baroque cello to her 1870 cello and the space-age material of her carbon-fibre cello. Josephine has garnered worldwide critical acclaim for her four-disc recording of the Bach cello suites in leading publications around the world (including "Editor's Choice", five-star rating from London's "Early Music Today"). A passionate and active soloist and chamber musician, Josephine performs throughout North America, Asia and Europe; she is cellist in the Strathcona String Quartet. Founding member and president of *Early Music Alberta*, Josephine van Lier is a strong advocate for historically informed performance practices of early music. *She is recipient of the "Celebration of Women in the Arts Award" from the Edmonton Arts Council.*

Marnie Giesbrecht has performed in major cities, universities and music festivals throughout Canada, the United States, South Africa, Europe and Asia. A versatile keyboard artist, she performs regularly as organ soloist, chamber musician and collaborative keyboard artist on harpsichord, organ and piano. Educated at the University of Alberta, the Eastman School of Music (Roch. NY), and the Mozarteum (Salzburg, Austria), Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Chamber Music, Early Music Ensemble, Keyboard Literature and other courses. With Joachim Segger, Marnie Giesbrecht performs and records a variety of original, commissioned and arranged works as *Duo Majoya* ; and directs the music at First Presbyterian Church, Edmonton where they oversaw the restoration and renovation of the 1909 Casavant organ. A founding member of Early Music Alberta (2010-2011), Marnie chairs the Davis Trust Advisory Committee, the Edmonton RCCO and the "Organic" (Organ in Concert) Series. She is delighted to host Paul Luchkow and Josephine van Lier at the University of Alberta.

UPCOMING EVENTS:

Monday January 28 Music at Noon: Organ and Early Music
Convocation Hall, University of Alberta

Friday, February 8, 2012 - 8pm HANDEL
Presented by **Early Music Alberta**
A concert featuring the music of Handel by
Jolaine Kerley and Sarah Schaub, soprano
Josephine van Lier, viola da gamba and baroque cello
Naomi Delafield, baroque violin
Marnie Giesbrecht, harpsichord

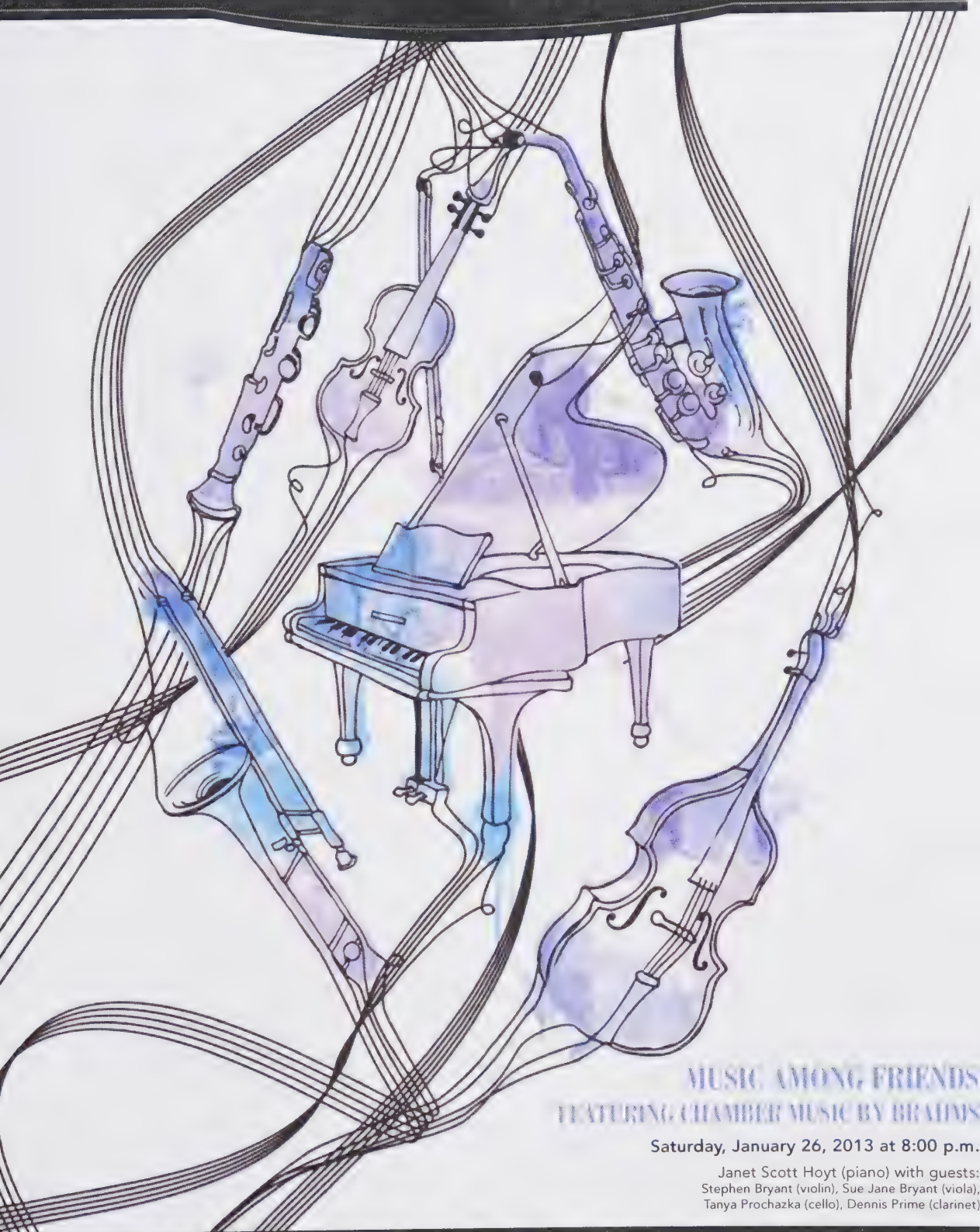
April 12-14, 2013
3rd annual Early Music festival
Presented by Early Music Alberta

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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC
MUSIC AT CONVOCAATION HALL



MUSIC AMONG FRIENDS
FEATURING CHAMBER MUSIC BY BRAINS

Saturday, January 26, 2013 at 8:00 p.m.

Janet Scott Hoyt (piano) with guests:
Stephen Bryant (violin), Sue Jane Bryant (viola),
Tanya Prochazka (cello), Dennis Prime (clarinet)



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

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Music Among Friends

*Stephen Bryant, violin; Sue Jane Bryant, viola;
Dennis Prime, clarinet; Tanya Prochazka, cello;
Janet Scott Hoyt, Piano*

PROGRAMME

Quartet Opus 47 in E flat major
(1842)

Robert Schumann
(1810- 1856)

Sostenuto assai: Allegro ma non troppo
Scherzo : Molto vivace
Andante cantabile
Vivace

Suite from L'Histoire du Soldat
(1918)

Igor Stravinsky
(1882-1971)

March du Soldat
Le violon du Soldat
Petit concert
Tango-Valse-Rag
La danse du Diable

~INTERMISSION~

Quartet Opus 60 in C minor
(1875)

Johannes Brahms
(1833- 1897)

Allegro non troppo
Scherzo: Allegro
Andante
Finale: allegro comodo

Biographies:

Stephen Bryant is a violinist known for his passion and enthusiasm for music.

Since 1992 he has lead a series of string quartet concerts down the Colorado River on a fifteen day river raft expedition, performing in the great natural amphitheatres of the Grand Canyon. Originally from Long Beach, California, Steve was a member of the Los Angeles Chamber Orchestra under Neville Marriner, and Concertmaster of the YMF Debut Orchestra under Calvin Simmons. Later moving to Edmonton, Alberta, Steve served as Principal Second Violin of the Edmonton Symphony Orchestra, and lead the Debut Quartet, representing Canada in the 1986 Banff International String Quartet Competition. He joined the Calgary Philharmonic in 1990 where he served in both violin sections, and as Assistant Concertmaster. There Steve formed the Beau Quartet which recorded Nielsen and Sibelius quartets for the Arktos label. Steve was invited to play Principal Second of Malaysian Philharmonic Orchestra in their inaugural season under Music Director, Kees Bakels, and enjoyed living in Malaysia, collaborating with musicians from thirty one different countries. A few years later Steve won the position of Principal Second Violin of the Sydney Symphony Orchestra under Ed DeWaart. Steve is presently a member of the Seattle Symphony Orchestra, and is in demand for chamber music performances, and recording sessions for film and new composers.

Sue Jane Bryant was born in New York and raised in the California Bay Area. Her early violin instruction was with William Whitson, while she was a member of the Palo Alto Chamber Orchestra. She earned a Bachelor of Music degree in Violin Performance from California State University Fullerton as a student of Kenneth Goldsmith and Glenn Dicterow. Sue Jane was a member of the Young Musician's Foundation Debut Orchestra and the Pasadena Chamber Orchestra in Los Angeles. Sue Jane continued violin studies with Manuel Compinsky in Los Angeles who interested her in the viola. After winning a violin position in the Edmonton Symphony Orchestra, Sue Jane spent a summer studying with Lillian Fuchs at the Banff Centre for the Arts and thereafter won a position with the viola section of the ESO. She was a member of that orchestra for eight years before joining the Calgary Philharmonic Orchestra as Assistant Principal Viola, a position she held until 2002. Sue Jane served as Sub-Principal Viola in the inaugural season of the Malaysian Philharmonic Orchestra in 1998 under Music Director Kees Bakels. In 2002 Sue Jane moved to Seattle where she has performed with the Seattle Symphony, Oregon Symphony, Vancouver Symphony, and Pacific Northwest Ballet Orchestras. She has performed with the Seattle Chamber Players, the Metropolitan Quartet and on the Soundbridge Young Composers Series. As a chamber musician, Sue Jane was a participant in the 1986 Banff International Quartet Competition as violist of the Debut Quartet, and is presently violist of the Beau Quartet, which has recorded on the Arktos label the quartets of Sibelius and Nielsen as well as Canadian composers Bachmann and Andrix. Sue Jane has performed in the master classes of Karen Tuttle, Kim Kashkashian, Martha Strongin Katz, Tom Rolston, Janos Starker, and Menachem Pressler at the Banff Centre for the Arts. As soloist she has performed with her husband, violinist Stephen Bryant, the Mozart: Sinfonia Concertante and the Bach: Brandenburg Concerti 3 and 6 with the Calgary and Malaysian Philharmonic Orchestras. Sue Jane is a dedicated teacher with a private studio on Bainbridge Island.

Dr. Dennis Prime is a well known clarinetist, conductor, educator and arts administrator. He has served as Dean of Music at the renowned New World School of the Arts in Miami, Florida as well as on the faculties of Northwestern University in Evanston, Illinois, the University of Wisconsin in Madison, the University of Alberta in Edmonton and served as the Director of Canada's 2nd largest music school, Alberta College Conservatory for over 15 years. He has performed as soloist, conductor and chamber musician throughout the world including North America, South America, Europe, Asia and Australia. He has served as guest conductor for several North American festivals and music workshops and continues to research and commission quality repertoire for a wide variety of ensembles. He has judged several major festivals and is in constant demand as a clinician and adjudicator. He founded the Canadian Cantando Festivals which promote ensemble participation in a non-competitive atmosphere at great concert halls in Western Canada and currently involve over 5000 participants annually. An extra player with the Edmonton Symphony for over 25 years, he also conducted the ESO for many years in a variety of programs. He founded the Edmonton Wind Sinfonia and conducted that group for over 25 years as well as introducing Edmonton to a variety of contemporary wind repertoire and introducing several outstanding soloists from around the world. As well he has conducted most Canadian provincial honour bands (many more than once) and done numerous residences at Universities in both Canada and the USA. An avid chamber musician, he has recorded over 30 programs for the CBC including performing on recorder with the Plumber's Union, on saxophone with the Edmonton Saxophone Quartet and on clarinet and basset horn for endless combinations of chamber musicians. As well he was a well-known "doubler" and played in the pit at the Citadel Theatre for more than a decade's worth of musicals. Dennis is not only well known as a classical player but pursued jazz during his college years and played frequently in the Big Miller Band and other jazz groups earlier in his career. As a teacher, his ensembles won national and international awards, including three wins at the prestigious "Essentially Ellington" Festival in New York run by Wynton Marsalis. Dennis currently divides his time between Edmonton, Alberta and Miami, Florida where he pursues a variety of musical and non-musical activities www.duomajoya.com.

Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She completed postgraduate studies at the University of Alberta with Robert Stangeland, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler. A highly sought-after collaborative pianist, she has performed with many internationally renowned artists during the course of her career. These include violinists Sydney Harth, Oskar Shumsky and Martin Riseley; flautists Robert Aiken and Jeanne Baxtresser; horn players Barry Tuckwell and David Hoyt; and cellists Shauna Rolston, Tanya Prochazka and Tsuyoshi Tsutsumi. Among her many performances are premières of works by composers Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz. During the fall of 2005, she toured Europe playing concerts in Paris, London and Prague. An active recording artist, her recordings include a CD with her husband David Hoyt and violinist Erika Raum featuring horn trios by Johannes Brahms and Canadian composer Elizabeth Raum. Other CD projects are: "The Passionate Englishman" with cellist Tanya Prochazka; "From the Library of Joseph Szigeti" with violinist Guillaume Tardif, and "Inspiration" with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra. Her most recent undertaking is a recording of the Brahms Sonatas for Piano and Violin with violinist Martin Riseley that was released in 2012. In 1998, Janet Scott Hoyt joined the piano faculty at the University of Alberta where she supervises a graduate program in piano pedagogy. An award-winning teacher, her interest and expertise in educating young musicians results in frequent invitations from across the country for workshops, masterclasses and festival adjudicating.

Born in Melbourne Australia, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. After performing for several years with Ensemble 1 of Vienna throughout Europe, the Middle East, Asia and Australia, Ms. Prochazka moved to London, England in 1978 where she was principal cellist with the Scottish Baroque Orchestra, the London Mozart Players and the English Sinfonia, and performed in the Philharmonia Orchestra and for the Royal Shakespeare Company. She taught at the Royal Academy of Music and the Guildhall School of Music and was active as a soloist and chamber musician. In 1986 Ms. Prochazka moved to Edmonton, Canada. Subsequently, in 1998, she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta where she has conducted the main symphonic repertoire as well as opera and large choral works. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Tanya is a frequent performer at chamber music festivals in Canada including Pender Harbour, Sooke and Prince Edward County. Recent highlights of her career include a cello and piano recital at Weill Hall, Carnegie Hall in New York with pianist Sylvia Shadick Taylor, world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin, Sylvia Shadick Taylor, Milton Schlosser and Janet Scott Hoyt.



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

UPCOMING DEPARTMENT EVENTS:

Harmoniemusik: From the 18th Century

Dennis Prime, Conductor and friends- featuring faculty and students from the Music Department performing wind music from the 18th Century including octets by Haydn, Mozart and Beethoven
Saturday, February 2, 2013 8:00 PM
Convocation Hall, Old Arts Building
Tickets: Students \$10/ Adults \$20/ Seniors \$15

University Symphony Orchestra

Brrrahms (February, get it?)
Conductor: Petar Dundjerski
Monday, February 4, 2013 8:00 PM
Winspear Centre
Tickets: Students \$10/ Adults \$20/ Seniors \$15

Breaking New Paths for the Violin

Featuring:
Guillaume Tardif (violin)
And Roger Admiral (piano)
Saturday, February 9, 2013 8:00 PM
Convocation Hall
Tickets: Students \$10/ Adults \$20/ Seniors \$15

Symphonic Wind Ensemble and Concert Band

Present a program of 20th – century band arrangements, with special high school guests – the Northern Alberta Honour Band.
Conductor: Dr. Dennis Prime
Monday, February 10, 2013 2:00 PM
Winspear Centre
Tickets: Students \$10/ Adults \$20/ Seniors \$15

The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



Harmoniemusik

From the 18th Century

Wind Octets of Haydn, Beethoven and Mozart

Conductor: Dr. Dennis Prime

Featuring:

Faculty and Students from the Department of Music

Saturday February 2, 2013 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

*Harmoniemusik:
From the 18th Century
“Wind Octets of Haydn, Beethoven and Mozart”*

PROGRAMME

- | | |
|---|-------------------------|
| <i>Rondino</i> | Ludwig van Beethoven |
| <i>Divertimento #1</i>
Allegro con Spirito
Chorale St. Antoni
Minuetto
Rondo | Pleyel (attrib. Haydn) |
| Selections from the <i>Marriage of Figaro</i>
L'Introduzione
Porgi amore
Non piu andrai
Voi che sapete
Dove sono
Ecco la marcia | Wolfgang Amadeus Mozart |

~ INTERMISSION ~

- | | |
|---|-------------------------|
| <i>Divertimento II for 2 clarinets & bassoon</i>
Allegro
Menuetto
Larghetto
Menuetto
Rondo | Wolfgang Amadeus Mozart |
| <i>Serenade #11, K. 375</i>
Allegro maestoso
Menuetto
Adagio
Menuetto
Allegro | Wolfgang Amadeus Mozart |
-



Programme Notes:

Opening Notes:

One of the most engaging features of musical life in the Classical period was music written for a wind band, so-called *Harmoniemusik*. Many aristocratic patrons in the palaces of German-speaking Europe employed a *Harmonie*, typically an ensemble of pairs of oboes, clarinets, horns and bassoons, to provide musical entertainment as an alternative to orchestral music, especially at meal times; this practice is represented on the operatic stage in the famous supper scene in Mozart's *Don Giovanni*. Indeed, by the turn of the eighteenth century it was more common for patrons to employ a group of wind players than a full orchestra. Gradually in the following decades, as aristocratic patronage slowly gave way to public patronage, *Harmoniemusik* lost its appeal and by 1840 it had become a forgotten repertory. It had been a vast repertory consisting of original works by Haydn, Mozart, Beethoven and others alongside an even larger body of resourceful arrangements of orchestral music, popular operas and oratorios. For instance, in 1804, the leading music dealer in Vienna, Johann Traeg, was able to offer over 170 *Harmonie* works for purchase or for hire.

Rondino:

The Bonn court where Beethoven grew up had an orchestra of over forty players, from whose members a *Harmonie* was established. As a fledgling composer anxious to explore the range of contemporary composition, it was only natural that he should compose music for this ensemble. The Octet- Beethoven's title was the more customary 'Parthie' - was composed in 1792. The Rondino- Beethoven's title was 'Rondo' - was composed at the same time, as an alternative finale to the larger work. 1792 was a decisive year in Beethoven's career. It had been decided that he should journey to Vienna to receive lessons from Haydn, after which he was to return to Bonn to resume his life as a dutiful court musician. Invading French forces compelled the evacuation of the Bonn court and precipitated Beethoven's decision to stay in Vienna. Along with other recent compositions he had taken the Octet and Rondino to Vienna for Haydn's approval; both were revised under his teacher's guidance. Even though there is no direct evidence that Beethoven promoted performances of these works in Vienna, it is difficult to believe that they remained unplayed in a city where the demand for such music was insatiable. On the other hand it is certainly true that he never contemplated publishing the music. The two works were first published posthumously, in 1830, when they acquired the titles of 'Octet' and 'Rondino.' The alternative finale to the Octet, the Rondino, is quite a different movement, *andante* rather than *presto* and making a special feature of one sonority, that of the horn. It is this instrument that is mainly associated with the simple but haunting principal theme. Even more ear-catching is the conclusion of the movement: a passage in free tempo for two horns, with magical use of echo phrases and - very rare at this stage in the development of the instrument - muted sounds.

Divertimento #1:

Best known as the opening theme in Brahms' *Variations on a Theme of Haydn* for orchestra, the 2nd movement "Chorale St. Antoni" is actually not by Haydn at all. Brahms found the melody in an 18th-century *Feldparthie* (wind octet) whose manuscript had been discovered by his musicologist friend, Carl Ferdinand Pohl, the author of the first scholarly biography of Haydn. Pohl attributed this octet to Haydn, though modern research ascribes it to Haydn's student Ignaz Pleyel. In any case, the melody itself is neither Haydn nor Pleyel but a traditional chorale. The 4 movement work is rather like the Mozart Serenade #11 in that each movement remains in the same key – in this case, Bb (a friendly key for the 5 keyed oboe and clarinet of the time!). While much is known about Haydn's writing for winds including an octet for *Harmoniemusik*, much less is known about the works and the life of Ignace Pleyel, the most likely composer of tonight's music. Pleyel was born in Ruppersthal in Lower Austria, the son of a schoolmaster named Martin Pleyel. He was the 24th of 38 children in the family.^[1] While still young, he studied with Johann Baptist Vanhal, and from 1772 he became the pupil of Joseph Haydn in Eisenstadt. As with Beethoven, born 13 years later, Pleyel benefited in his study from the sponsorship of aristocracy, in this case Count Ladislaus Erdödy (1746–1786). Pleyel had a close relationship with Haydn, who considered him to be his most talented student. Pleyel is one instance of the phenomenon of a composer who was very famous in his own time but presently obscure. Keefe (2005) describes a "craze for his music c. 1780–1800", and quotes a number of contemporary witnesses to this surge.

For instance François-Joseph Fétis wrote, "What composer ever created more of a craze than Pleyel? Who enjoyed a more universal reputation or a more absolute domination of the field of instrumental music? Over more than twenty years, there was no amateur or professional musician who did not delight in his genius."^[12] In his own time, Pleyel's reputation rested at least in part on the undemanding character of his music. A reviewer writing in the *Morning Herald* of London (1791) said that Pleyel "is becoming even more popular than his master [Haydn], as his works are characterized less by the intricacies of science^[13] than the charm of simplicity and feeling."^[14] Pleyel continues to be known today as a composer of didactic music: generations of beginning violin and flute students, for example, learn to play the numerous duets he wrote for those instruments.

Marriage of Figaro:

Thanks to performances, recordings, movies, television commercials, and of course Mozart's creative genius, the music in *The Marriage of Figaro* today has become more popular than ever. Of all Mozart's operas, *The Marriage of Figaro* probably contains the greatest number of recognizable melodies, from the vivacious, sprightly Overture to the humorous "Non piu Andrai" to the tender "Deh vieni non tardar." In 1791, six years after the premiere of *The Marriage of Figaro*, Johann Nepomuk Wendt (1745-1801) transcribed 15 numbers from the opera. Arrangements of this sort were the rage at the end of the 18th and beginning of the 19th century, and in essence made the music heard in the opera house accessible to more people. Clearly it was easier to put together an ensemble of eight or nine players than to gather a full orchestra, soloists, a chorus, and a conductor for a complete opera performance. Mozart's glorious music translates beautifully to the blended sounds of eight woodwinds, and double bass.

Divertimento II for 2 clarinets & bassoon:

A number of composers of the classical period wrote for the basset horn, and the famous 18th-century clarinetist Anton Stadler, as well as his younger brother Johann, played it. Wolfgang Amadeus Mozart was by far the most notable composer for the basset horn, including three basset horns in the *Maurerische Trauermusik* (Masonic Funeral Music), K. 477, and two in both the *Gran Partita*, K. 361, and the *Requiem*, K. 626, and several of his operas, like *Die Entführung aus dem Serail*, *La Clemenza di Tito* which features Vitellia's great aria "Non più di fiori" with basset-horn *obbligato*, and *Die Zauberflöte*, where they prominently accompany the *March of the Priests*, as well as chamber works. He wrote dozens of pieces for basset horn ensembles. (His Clarinet Concerto in A Major, KV 622, however, appears originally to have been written for a clarinet with an extended lower range, a basset clarinet in A, though there is an earlier version of part of the first movement, KV 621b in the Köchel catalogue of Mozart's works, scored for G basset horn and pitched a major second lower, in the key of G major.) Other early works for basset horn include a concerto for basset horn in G and small orchestra by Carl Stamitz, which has been arranged for conventional basset horn in F (it has been recorded on this instrument by Sabine Meyer), and a concerto in F by Heinrich Backofen.

Tonight's five movement (all very short) Divertimento was originally written for 3 basset horns (from a collection of 5 complete Divertimenti for this instrumentation) and re-arranged for 2 clarinets and bassoon.

Serenade in E-flat Major, K. 375 (B & H no. 11):

This work is the first of the three great wind serenades. It was originally composed for six instruments- pairs of clarinets, horns, and bassoons- and the precise circumstances of its composition are described in an oft-quoted letter written by Mozart to his father on November 3, 1781. In it, Mozart states that the work was composed for St. Theresa's Day (October 15, 1781) and describes how the musicians performed the work several times in different locations, and how they pleasantly surprised him below his window with the first chord in E-flat, just as he was undressing for bed. The date of Mozart's transcription of the work into a work for standard *Harmonie*, through the addition of two oboes, is unknown. A letter to his father dated July 27, 1782, in which Mozart apologizes for not delivering a serenade for the *Haffner* family he had long promised - part of which became the "Haffner" Symphony, K. 385 - states as an excuse for the delay that "I had to compose quickly a *Nacht Musique* but only for *Harmonie*". Alfred Einstein took this to be a reference to the Serenade in C minor, K. 388, and he renumbered the work to K. 384a in the third edition of the Köchel catalogue (1937) on the basis of this sentence.

Serenade in E-flat Major, K. 375 (B & H no. 11) Continued:

Marius Flothuis has pointed out, however, that the serious character and the careful working out of the C minor serenade makes it most unlikely that Mozart could have been referring to such a somber and learned work as a mere entertainment piece. It is far more probable that the remark refers to a hasty reworking of K. 375 for octet. (K. 388 was probably composed in 1782, but perhaps even later as suggested by the watermarks of the autograph.) In making his transcription, Mozart partially wrote out a new score, and partially entered changes into the original sextet version. The work has many unusual features. Its opening fanfare - a series of repeated chords on the tonic in E-flat - immediately catches the ear. The sound of this single chord is projected into one of Mozart's few single-key pieces: all four of the remaining movements are also in E-flat! The fact that Mozart avoids fatiguing the listener with a surfeit of the same sonorities, in music with a necessarily limited dynamic and instrumental range, bears eloquent testimony to his genius. The richness of the trio to the first minuet - and its length - demonstrates that by this point in his artistic journey, Mozart insisted that even entertainment music rise above chatty superficiality. As is so often the case with Mozart, it is the slow movement, at the center of the work's structure, whose warmth of sentiment forms the crown of the serenade. Closing one's eyes today during an outdoor performance of this work, it is easy to picture the evocative atmosphere of Vienna in the 1780s forever idealized in works such as this.

Performers:

Lidia Khaner, Noelle Byer – Oboes
Julianne Scott, Joshua Iverson, Andrea Tarnawsky – Clarinets
Diane Persson, Emily Tam, Pablo Montes – Bassoons
Allene Hackleman, Peter Clark – Horns
Jan Urke – Double Bass
Dennis Prime – Conductor

UPCOMING DEPARTMENT EVENTS:

University Symphony Orchestra

Brrraahms (February, get it?)

Conductor: Petar Dundjerski

Monday, February 4, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

Breaking New Paths for the Violin

Featuring:

Guillaume Tardif (violin)

And Roger Admiral (piano)

Saturday, February 9, 2013 8:00 PM

Convocation Hall

Tickets: Students \$10/ Adults \$20/ Seniors \$15

Symphonic Wind Ensemble and Concert Band

Present a program of 20th – century wind music,
with special high school guests – the Northern Alberta Honour Band.

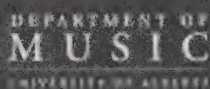
Conductor: Dr. Dennis Prime and Dr. Angela Schroeder

Monday, February 10, 2013 2:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

1022-530 HCS 6/99



The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



Breaking New Paths for the Violin

Featuring:

Guillaume Tardif, Violin

Roger Admiral, Piano

Saturday February 9, 2013 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Breaking New Paths for the Violin

Guillaume Tardif, Violin

Roger Admiral, Piano

PROGRAMME

Mythes, Op. 30
(1921)

Karol Szymanowski
(1882-1937)

I. La Fontaine d'Arethuse
II. Narcisse
III. Dryades et Pan

Duo Concertant
(1931)

Igor Stravinsky
(1882-1971)

Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

~ Intermission ~

Première Sonate
(1921)

Béla Bartók
(1881-1945)

I. Allegro appassionato
II. Adagio
III. Allegro molto

Biographies:

Guillaume Tardif (Doctor of Musical Art, Eastman School, University of Rochester) is Associate Professor and Area Coordinator for Chamber Music and Strings at the Department of Music, University of Alberta. He is an active concert violinist, performing in Canada and abroad as soloist and chamber musician -recently at Carnegie Hall in Paganini's 24 Caprices. His research also takes the form of recording productions and violin compositions. His main areas of teaching are violin, chamber music, string literature and string pedagogy. He also teaches for the Kule Institute and the School of Business ('Culture and Creativity from the Music and Business Perspectives). In the summer of 2012, he was a guest professor at the University of Innsbruck (Austria) and at two international music festivals in Italy and the US. Among other ongoing projects, he is president of the Alberta String Association and leads the Enterprise String Quartet project (for which he was nominated for a TELUS Courage to Innovate Award, City of Edmonton). In recent years, he was the recipient of many grants from various agencies, such as Killam, Skarin, Edmonton Community Foundation, and Alberta Foundation for the Arts.

Canadian pianist **Roger Admiral** performs solo and chamber music repertoire spanning the 18th through the 21st century. Known for his dedication to contemporary music, Roger has commissioned and premiered many new compositions. The current concert season includes recent piano music of Howard Bashaw performed in Jersey City, Toronto, Guelph, Kitchener, Calgary and Edmonton, and engagements with Ensemble 1534 (Ottawa) and Plexoos Ensemble (Edmonton.) Recent performances include the complete piano music of Iannis Xenakis for Vancouver New Music, solo recitals of Canadian music in Hungary, with violinist Guillaume Tardif in Budapest, Innsbruck, New York City, Seoul and Fribourg (Switzerland), and a concerto with Toronto's New Music Concerts. In 2014 Roger will perform Gyorgy Ligeti's Piano Concerto with the Victoria Symphony. Roger holds degrees from the University of Western Ontario and University of Alberta. His main teachers were Virginia Blaha, Peter Smith, Arthur Rowe and Helmut Brauss. Roger also studied Lied-duo with Charles Spencer and Paul Schilawsky at the Mozarteum in Salzburg.

UPCOMING DEPARTMENT EVENTS:

Symphonic Wind Ensemble and Concert Band

Present a program of 20th – century wind music,
with special high school guests – the Northern Alberta Honour Band.

Conductor: Dr. Dennis Prime and Dr. Angela Schroeder

Monday, February 10, 2013 2:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

Trio Voce

Patricia Tao – piano, Jasmine Lin – violin, and Marina Hoover – cello,
present Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.

Saturday, March 2, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15

Faculty Composers Concert

Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and
Dr. Andriy Talpash present *Ultra*, a program of innovative
new sonic experiments.

Friday, March 22, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15



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DEPARTMENT OF MUSIC

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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR



WINDS AND WINSPEAR

February 10, at 2:00 p.m.

Symphonic Wind Ensemble; Concert Band; with special guests
the Northern Alberta Honour Band. Conductor: Dennis Prime



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PROGRAMME

Northern Alberta High School Honour Band

Third Suite

Robert Jager

March

Waltz

Rondo

Memento*

Travis Cross

Continuum

Robert Buckley

University of Alberta Concert Band

Joy Revisited

Frank Ticheli

~Interval~

University of Alberta Concert Band and Symphonic Wind Ensemble

Incantation & Dance

Frank Ticheli

~Intermission~

University of Alberta Symphonic Wind Ensemble

Saxophone Concerto

Paul Creston

II

III

Kendra Heslip, Saxophone
Chee Meng Low, Conductor

Equus

Eric Whitacre

Michael Clark, Conductor

Pershing Concerto

Elizabeth Raum

Allegro Moderato

Andante

Allegro non Troppo

John McPherson, Euphonium

Yiddish Dances

Adam Gorb

Khosidi

Terkische

Doina

Hora

Freytlachs

~Interval~

University of Alberta Symphonic Wind Ensemble and The Northern Alberta High School Honour Band

Selections from the Danserye

Tielman Susato

La Morisque

Arr. Dunnigan

Ronde & Salterlle

Pavane: La Battaile

* Canadian Premier

University of Alberta Symphonic Wind Ensemble

Flute:

Philippe de Montigny - Edmonton, AB
Katherine Griffith - Sherwood Park, AB
Lara Hyde - Lacombe, AB
Crystal J. Kegler - Ardrossan, AB
Jessica Rogers - Edmonton, AB

Oboe:

Noëlle Byer - Edmonton, AB
Brenna Hardy - Edmonton, AB

Bassoon:

Emily Tam - Hong Kong
Arland Mark - Victoria, BC

Clarinet:

Katherine Brice - Luseland, SK
James Bures - Edmonton, AB
Samuel He - Edmonton, AB
Joshua Iverson - Wainwright, AB
Chee Meng Low - Kuala Lumpur, Malaysia
Jessica Ornella - Sylvan Lake, AB
Jacob Struzik - Edmonton, AB
Andrea Tarnawsky - Sherwood Park, AB

Saxophone:

Kayla Chambers - Red Deer, AB
Gavin Goodwin - Edmonton, AB
Kendra Heslip - Okotoks, AB
Eric Toombs - Okotoks, AB

Trumpet:

Ian Kerr - Devon, AB
Mackenzie May - Calgary, AB
Dylan Reap - Edmonton, AB
Heather Richard - Edmonton, AB
Sarah Roberts - Edmonton, AB
Glenn Skelton - Calgary, AB
Chris Young - Fort St. John, BC

Horn:

Peter Clark - Onoway, AB
Miranda Marks - Sioux Falls, USA
Cole VanDerVelden - St. Albert, AB

Trombone:

Lynn Atkin - Edmonton, AB
Jack Erdmann - Edmonton, AB
Alden Lowrey - Edmonton, AB

Euphonium:

Dylan Podkowka - Edmonton, AB
Katherine Schäfers - Mornville, AB

Tuba:

Raymond Basaraba - Ardrossan, AB
Michael Gust - Edmonton, AB

Percussion:

Conrad Auch - Calgary, AB
Will Brophy - Edmonton, AB
Amanda Chung - Edmonton, AB
Allyson MacIvor - St. Albert, AB
Julia Tremblay - Bonnyville, AB
Adam Niemetz - Edmonton, AB

Piano:

Da Young Yoon - Edmonton, AB

Harp:

Samantha Spurrier - Edmonton, AB

Director:

Dr. Dennis Prime

Graduate Assistant Conductor:

Michael Clark

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CONCERT BAND PERSONNEL 2012/13

FLUTE 1

Choi, Sarah
Edwards, Darilyn
Gibson, Taryn
Hlushak, Rachelle
Litwin, Kendra
Muckle, Jessica
Perkins, Javielle
Simpson, Tara
Yin, Betty
Zhang, Jieyun

FLUTE 2

Brown, Claire
Gagnon, Lauren
Guzzo, Caitlin
Kim, Maria
Kim, Rosa
Larocque, Olivia
Leyton, Antoinette
Mayer, Andrea
Mears, Heather
Melnik, Kate
Renaud, Rachelle
Tompkins, Kathleen
Wong, Patricia

OBOE

Thompson, Alexandra

BASSOON

Alpern, Samantha

CLARINET 1

Harris, Natasha
Shaw, Tia
Tse, Tiffanie

CLARINET 2

Brown, Katharine
Davies, Kim
Lake, Eldon
Spence, Nicole
Stock, Heather
Walker, Erin

CLARINET 3

Greening, Brittany
Johnson, Gabrielle
Lee, Christine
Ready, Emily
Warnock, Amanda

BASS CLARINET

Gabrielson, Shyla
Phillips, Sonia

ALTO SAXOPHONE

Brooks, Sean
Fuchu, Frank
Lam, Christine Torok, Erica

TENOR SAXOPHONE

Alferez Jimenez, Guillermo
Manalili, Danielle

BARITONE SAXOPHONE

Carter, Elias

TRUMPET 1

Groten, Sean
Madell, Cole

TRUMPET 2

Doram, Scott
Kaluzniak, Robin
Lindemulder, Eric
Logar, Emily

TRUMPET 3

Berkes, Thomas
Deas, Aaron
Garbowska, Kasia

HORNS

Barnett, Corinne
Dauphinais, Paul
Deas, Alison
Frenette, Julianne
Hoehne, Jessica

TROMBONES

Brost, Nolan
Feuer, Devin
Hashimoto, Emi

EUPHONIUM

Francis, Sonja
Hodge, Kristin

TUBA

Roch, Samantha

DOUBLE BASS

Hauck, Taylor

PERCUSSION

Calder, Brianna
Carlson, Rebecca
Chung, Amanda
Dunsmore, Garrett
McWeeny, Robbie
Tremblay, Julia



UNIVERSITY OF ALBERTA
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The Northern Alberta High School Honour Band

Flute:

Danica Elloran
Tionna Berlin
Monica Letwiniuk
Dianne Mae Ayran
Justin Daza
Autumn Aginas
Lena Krause
Emily Casavant
Rynnelle Wiebe
Emma Olldford
Jessica Heath
Ashleigh Dickson

Oboe:

Che-Min Lee
Selena Ryder
Haley Blomquist
Zofia Stefanicki
Haley Jenkins-Crumb

Bassoon:

Clay Wyght

Clarinet:

Drew Bremault
Justine Lai
Sarah Willette
Thomas Kube
Tayler Brenault
Nicholas Stuhec
Ben Mercer
Wendy Lin
Nadya Ajani
Natalie Demmon
Chelsea Wilkeslieski
Sabrina Belland
Leah Sieg

Bass Clarinet:

Mathew Robertson
Anna Zimmerman
Taylor Johnston
Liam Beaudette

Alto Saxophone:

Frederic Mack
Hanna Jevne
Leonza Huber
Hannah miller
Kendra Himmelspach
Bowen Huser

Alto Saxophone:

Jori Hamilton
Griffin Tweedy
Emily Lambert
Leighton Fenske
Mark Vickers
Dara Cave
Curtis Mokry
Emily McNamara
Jared Ohman

Tenor Saxophone:

Adam Vanderwekken
Tess Stolzenbach
Kieran Downs

Baritone Saxophone:

Wyatt Whitnack

Trumpet:

Rachel Windjack
Samuel Broadbent
Aleasha Pawluski
Bryce Reimer
Isaac James
Kelsey Larocque
Ryan McManners
Andrew Smith
Dylan Renaud
Alanna Gabert
Brad Mokry
Rachel Wills
Blair Garvin
Joshua Felt

Tombone:

Michael Buckler
Mason Graham
Nicholas Willerton
Travis Lowie
Luke Vankerwekken
Mark Fountain
Matteo Dipanfilo
Kelsey Getzinger
Kierson Bare
Joseph Schafers
Brayden Friesen

Bass Trombone:

Clarice Hopfe

French Horn:

Abraham Wolves
Spencer Wall
Hannah Anderson
Olivia Imbrogno
Jessica Tomlinson
Krystal Case
Jessica Moore
Tyr Anger

Tuba:

Megan Ferguson
Jure Elloran
Carlee McIsaac
Rebecca Shuttsworth
Jordan Muckle

String Bass:

Jordyn Terrault

Percussion:

Jennifer Delainey
Ryan Pliska
Cole McDougall
Lane Hawreschuk
Kips Workun
Stefan Makowski
Robyn Gardner-Farnell
Jacob Kryger

Conductor:

Dr. Angela Schroeder



Schubert's
Winterreise



PERFORMED BY
**RUSSELL
BRAUN**
FEATURING CAROLYN MAULE

FEBRUARY 13, 2013 AT 8 PM
CONVOCATION HALL, UNIVERSITY OF ALBERTA



Winterreise – Franz Schubert

Russell Braun- Baritone and Carolyn Maule- Piano

PROGRAMME

Winterreise

Franz Schubert
(1797-1828)

- I. Gute Nacht
 - II. Die Wetterfahne
 - III. Gefrorene Tränen
 - IV. Erstarrung
 - V. Der Lindenbaum
 - VI. Wasserflut
 - VII. Auf dem Flusse
 - VIII. Rückblick
 - IX. Irrlicht
 - X. Rast
 - XI. Frühlingstraum
 - XII. Einsamkeit
 - XIII. Die Post
 - XIV. Der greise Kopf
 - XV. Die Krähe
 - XVI. Letzte Hoffnung
 - XVII. Im Dorfe
 - XVIII. Der stürmische Morgen
 - XIX. Täuschung
 - XX. Der Wegweiser
 - XXI. Das Wirtshaus
 - XXII. Mut!
 - XXIII. Die Nebensonnen
 - XXIV. Die Leiermann
-

Program Notes:

Winterreise (Winter Journey) is a song cycle for male voice and piano composed near the end of Franz Schubert's life in 1827. The cycle consists of twenty-four poems by German poet Wilhelm Müller. The poems were published in 1824 and were dedicated to Müller's friend Carl Maria von Weber. Schubert's setting of *Winterreise* offers a chilling portrait of a man's desperate journey through life. Haunted by his past, he yearns for freedom and relief from his misery. It is both a physical and mental journey as he struggles through the harsh winter to find his rest. As a composer, Schubert's expertise of setting text to music is rivaled by few; it is no wonder *Winterreise* remains as a monument in the tradition of German Art song.



Russell Braun, Baritone: Renowned for his luminous voice “capable of the most powerful explosions as well as the gentlest covered notes” (Toronto Star) baritone Russell Braun has captivated concert, opera and recital audiences across North America, in Europe and in Asia. Russell’s 2012-2013 season features his debut as Conte di Luna, in the Canadian Opera Company’s *Il Trovatore* and his return to the title role of *Don Giovanni* with Madrid’s Teatro Real. Concert appearances include Handel’s beloved *Messiah* with the Toronto Symphony

and Brahms’s *Requiem* for Off-Centre Music Salon. A passionate recitalist, he takes his acclaimed interpretation of *Winterreise* to Washington D.C. and joins famed Canadian violinist James Ehnes for the first time in recital with pianist Carolyn Maule, featuring the world premiere of a work by Canadian composer John Estacio. Recent highlights include performances in the Canadian Opera Company productions of *Iphigénie en Tauride* and *l’Amour de Loin*, *Faust* at the Metropolitan Opera, *Manon* at La Scala, and *Chou En-lai* in John Adams’s *Nixon in China* and as *Olivier* in *Capriccio*, both at the Metropolitan Opera. Russell’s impressive discography includes the GRAMMY nominated Mahler’s *Das Lied von der Erde* (Dorian), JUNO winners Mozart *Arie e duetti* (CBC) and *Apollo e Daphne*, and JUNO nominee *Winterreise* (CBC). On DVD, he can be seen as *Mercutio* in the highly acclaimed Salzburg Festival production of *Romeo et Juliette* and heard in the Mark Morris dance adaptation of *Dido and Aeneas*, and Alexina Louie’s comic opera *Burnt Toast*.



Carolyn Maule, Piano: Much in demand as a vocal accompanist, Canadian pianist Carolyn Maule has worked with such renowned artists as Michael Schade, Monica Whicher, Patricia Racette, Isabel Bayrakdarian, Norine Burgess, Elizabeth Turnbull, and is often heard in recital with her husband, baritone Russell Braun. She has performed as accompanist in London’s Wigmore Hall, New York’s Lincoln Center and Carnegie Hall, Barcelona’s Gran Teatre del Liceu, the National Arts Centre, and Roy Thomson Hall and accompanied recitals in Salzburg, Hamburg, Chicago, Cleveland, New

York, and San Diego as well as at music festivals across Canada. Ms. Maule’s performances have been broadcast on BBC Radio, CBC Radio, Radio-Canada and WQXR-FM in New York. She is featured on several recordings including *Le Souvenir* (CBC Records) and two CD’s of Bach excerpts with the Toronto Bach Consort. Her recent recording of Schubert’s *Winterreise* (CBC Records) with Russell Braun was highly praised for her “articulate sensitivity and fine, clear tone.” (Opera News)



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Winterreise – Winter Journey

I. Gute Nacht

Fremd bin ich eingezogen,
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh', -
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muß selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weißen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern -
Gott hat sie so gemacht -
Von einem zu dem andern.
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär schad' um deine Ruh',
Sollst meinen Tritt nicht hören -
Sacht, sacht die Türe zu!
Ich schreibe nur im Gehen
An's Tor noch gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

II. Die Wetterfahne

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht ich schon in meinem Wahne,
Sie piff den armen Flüchtling aus.

Er hätt' es ehr bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

I. Good Night

As a stranger I arrived,
As a stranger again I leave.
May was kind to me
With many bunches of flowers.
The girl spoke of love,
Her mother even of marriage, -
Now the world is bleak,
The path covered by snow.

I cannot choose the time
Of my departure;
I must find my own way
In this darkness.
With a shadow cast by the moonlight
As my traveling companion
I'll search for animal tracks
On the white fields.

Why should I linger, waiting
Until I am driven out?
Let stray dogs howl
Outside their master's house;
Love loves to wander
God has made her so
From one to the other.
Dear love, good night!

I will not disturb you in your dreaming,
It would be a pity to disturb your rest;
You shall not hear my footsteps
Softly, softly shut the door!
On my way out I'll write
"Good Night" on the gate,
So that you may see
That I have thought of you.

II. The Weather-Vane

The wind plays with the weathervane
Atop my beautiful beloved's house.
In my delusion I thought
It was whistling at the poor fugitive.

If he had seen it before,
The crest above the house,
Then he never would have looked for
A woman's fidelity in that house.

The wind plays with hearts within
As on the roof, but not so loudly.
What is my suffering to them?
Their child is a rich bride.

III. Gefrorene Tränen

Gefrorene Tropfen fallen
Von meinen Wangen ab:
Und ist's mir denn entgangen,
Daß ich geweinet hab'?

Ei Tränen, meine Tränen,
Und seid ihr gar so lau,
Daß ihr erstarrt zu Eise
Wie kühler Morgentau?

Und dringt doch aus der Quelle
Der Brust so glühend heiß,
Als wolltet ihr zerschmelzen
Des ganzen Winters Eis!

IV. Erstarrung

Ich such' im Schnee vergebens
Nach ihrer Tritte Spur,
Hier, wo wir oft gewandelt
Selbender durch die Flur.

Ich will den Boden küssen,
Durchdringen Eis und Schnee
Mit meinen heißen Tränen,
Bis ich die Erde seh'.

Wo find' ich eine Blüte,
Wo find' ich grünes Gras?
Die Blumen sind erstorben
Der Rasen sieht so blaß.

Soll denn kein Angedenken
Ich nehmen mit von hier?
Wenn meine Schmerzen schweigen,
Wer sagt mir dann von ihr?

Mein Herz ist wie erfroren,
Kalt startt ihr Bild darin;
Schmilzt je das Herz mir wieder,
Fließt auch das Bild dahin!

V. Der Lindenbaum

Am Brunnen vor dem Tore
Da steht ein Lindenbaum;
Ich träumt in seinem Schatten
So manchen süßen Traum.

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich muß't auch heute wandern
Vorbei in tiefer Nacht,
Da hab' ich noch im Dunkel
Die Augen zugemacht.

III. Frozen Tears

Frozen tear drops
fall from my cheeks:
Can it be that, without knowing it,
I have been weeping?

O tears, my tears,
are you so lukewarm,
That you turn to ice
like cold morning dew?

Yet you spring from a source,
my breast, so burning hot,
As if you wanted to melt
all of the ice of winter!

IV. Numbness

I search in the snow in vain
For a trace of her footsteps
When she, on my arm,
Wandered about the green field.

I want to kiss the ground,
Piercing the ice and snow
With my hot tears,
Until I see the earth below.

Where will I find a blossom?
Where will I find green grass?
The flowers are dead,
The turf is so pale.

Is there then no souvenir
To carry with me from here?
When my pain is stilled,
What will speak to me of her?

My heart is as if frozen,
Her image is cold within,
If my heart should one day thaw,
So too would her image melt away!

V. The Linden Tree

By the fountain, near the gate,
There stands a linden tree;
I have dreamt in its shadows
So many sweet dreams.

I carved on its bark
So many loving words;
I was always drawn to it,
Whether in joy or in sorrow.

Today, too, I had to pass it
In the dead of night.
And even in the darkness
I had to close my eyes.

Und seine Zweige rauschten,
Als riefen sie mir zu:
Komm her zu mir, Geselle,
Hier find'st du deine Ruh'!

Die kalten Winde bliesen
Mir grad ins Angesicht;
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort,
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

VI. Wasserflut

Manche Trän' aus meinen Augen
Ist gefallen in den Schnee;
Seine kalten Flocken saugen
Durstig ein das heiße Weh.

Wenn die Gräser sprossen wollen
Weht daher ein lauer Wind,
Und das Eis zerspringt in Schollen
Und der weiche Schnee zerrinnt.

Schnee, du weißt von meinem Sehnen,
Sag' mir, wohin doch geht dein Lauf?
Folge nach nur meinen Tränen,
Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,
Munt're Straßen ein und aus;
Fühlst du meine Tränen glühen,
Da ist meiner Liebsten Haus.

VII. Auf dem Flusse

Der du so lustig rauschtest,
Du heller, wilder Fluß,
Wie still bist du geworden,
Gibst keinen Scheidegruß.

Mit harter, starrer Rinde
Hast du dich überdeckt,
Liegst kalt und unbeweglich
Im Sande hingestreckt.

In deine Decke grab' ich
Mit einem spitzen Stein
Den Namen meiner Liebsten
Und Stund' und Tag hinein:

Den Tag des ersten Grußes,
Den Tag, an dem ich ging;
Um Nam' und Zahlen windet
Sich ein zerbroch'ner Ring.

And its branches rustled
As if calling to me:
"Come here, to me, friend,
Here you will find your peace!"

The frigid wind blew
Straight in my face,
My hat flew from my head,
I did not turn back.

Now I am many hours
Away from that spot,
And still I hear the rustling:
There you would have found peace!

VI. Torrent

Many tears from my eyes
Have fallen into the snow;
Whose icy flakes thirstily drink
My burning grief.

When the grass begins to sprout,
A mild wind will blow there,
And the ice will break up
And the snow will melt.

Snow, you know my longing,
Tell me, to where will you run?
Just follow my tears
And then before long the brook will
take you in.

It will take you through the town,
In and out of the lively streets.
When you feel my tears glow,
That will be my beloved's house.

VII. On the Stream

You who rushed along so merrily,
You clear, wild stream,
How quiet you have become,
You offer no parting words.

With a hard, solid crust
You have clothed yourself.
You lie cold and motionless
Stretched out in the sand.

On your surface I carve
With a sharp stone
The name of my beloved
And the hour and the day:

The day of our first meeting,
The day I went away:
Name and numbers entwined
By a broken ring.

Mein Herz, in diesem Bache
Erkennst du nun dein Bild?
Ob's unter seiner Rinde
Wohl auch so reißend schwillt?

VIII. Rückblick

Es brennt mir unter beiden Sohlen,
Tret' ich auch schon auf Eis und Schnee,
Ich möcht' nicht wieder Atem holen,
Bis ich nicht mehr die Türme seh'.

Hab' mich an jeden Stein gestoßen,
So eilt' ich zu der Stadt hinaus;
Die Krähen warfen Bäll' und Schloßen
Auf meinen Hut von jedem Haus.

Wie anders hast du mich empfangen,
Du Stadt der Unbeständigkeit!
An deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten,
Die klaren Rinnen rauschten hell,
Und ach, zwei Mädchenaugen glühten. -
Da war's gescheh'n um dich, Gesell!

Kommt mir der Tag in die Gedanken,
Möcht' ich noch einmal rückwärts seh'n,
Möcht' ich zurücke wieder wanken,
Vor ihrem Hause stille steh'n.

IX. Irrlicht

In die tiefsten Felsengründe
Lockte mich ein Irrlicht hin:
Wie ich einen Ausgang finde,
Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irregehen,
's führt ja jeder Weg zum Ziel:
Uns're Freuden, uns're Wehen,
Alles eines Irrlichts Spiel!

Durch des Bergstroms trock'ne Rinnen
Wind' ich ruhig mich hinab,
Jeder Strom wird's Meer gewinnen,
Jedes Leiden auch ein Grab.

X. Rast

Nun merk' ich erst, wie müd' ich bin,
Da ich zur Ruh' mich lege:
Das Wandern hielt mich munter hin
Auf unwirtbarem Wege.
Die Füße frugen nicht nach Rast,
Es war zu kalt zum Stehen;
Der Rücken fühlte keine Last,
Der Sturm half fort mich wehen.

My heart, in this brook
Do you recognize your own image?
Is there, under your surface, too,
A surging torrent?

VIII. Backward Glance

A fire burns under the soles of my feet,
Though I walk on ice and snow;
Yet I'll not pause for a breath
Until the towers are out of sight.

I have stumbled on every stone,
So hastily did I leave the town;
The crows threw snowballs and hailstones
at my hat from every house.

How differently did you welcome me,
You town of infidelity!
At your bright windows sang
The lark and the nightingale in competition.

The round linden trees were blooming,
The clear streams rushed by,
And, ah, two maiden eyes were glowing, -
Then you were done for, my friend.

When that day comes into my thoughts
I wish to glance back once more,
I wish I could stumble back
And stand in silence before her house.

IX. Will-o'-the-Wisp

Into the deepest chasms
A will-o'-the-wisp enticed me;
How I will discover a path
Does not concern me much.

I am used to going astray;
Every path leads to one goal;
Our joys, our woes,
Are all a will-o'-the-wisp game!

Down the mountain stream's dry course
I will calmly wend my way.
Every stream finds the sea,
Every sorrow finds its grave.

X. Rest

Now I first notice how weary I am
As I lie down to rest;
Wandering had sustained me
As I walked a desolate road.
My feet do not ask for rest,
It was too cold to stand still;
My back felt no burden,
The storm helped me blow along.

In eines Köhlers engem Haus
Hab' Obdach ich gefunden;
Doch meine Glieder ruh'n nicht aus:
So brennen ihre Wunden.
Auch du, mein Herz, in Kampf und Sturm
So wild und so verwegen,
Fühlst in der Still' erst deinen Wurm
Mit heißem Stich sich regen!

XI. Frühlingstraum

Ich träumte von bunten Blumen,
So wie sie wohl blühen im Mai;
Ich träumte von grünen Wiesen,
Von lustigem Vogelgeschrei.

Und als die Hähne krächten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrieen die Raben vom Dach.

Doch an den Fensterscheiben,
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe,
Von einer schönen Maid,
Von Herzen und von Küssen,
Von Wonn' und Seligkeit.

Und als die Hähne kräten,
Da ward mein Herze wach;
Nun sitz ich hier alleine
Und denke dem Traume nach.

Die Augen schließ' ich wieder,
Noch schlägt das Herz so warm.
Wann grünt ihr Blätter am Fenster?
Wann halt' ich mein Liebchen im Arm?

XII. Einsamkeit

Wie eine trübe Wolke
Durch heit're Lüfte geht,
Wann in der Tanne Wipfel
Ein mattes Lüftchen weht:

So zieh ich meine Straße
Dahin mit tragem Fuß,
Durch helles, frohes Leben,
Einsam und ohne Gruß.

Ach, daß die Luft so ruhig!
Ach, daß die Welt so licht!
Als noch die Stürme tobten,
War ich so elend nicht.

In a coal-burner's narrow hut
I have found shelter.
Still, my limbs cannot rest,
So fiercely my wounds burn.
You too, my heart, in struggles and storm
So wild and so bold,
Only now in the quiet do you feel the sharp sting
Of the worm that lives within you!

XI. A Dream of Springtime

I dreamt of colorful flowers
Such as bloom in May;
I dreamt of green meadows,
Of merry bird songs.

And when the roosters crowed,
My eyes awoke;
It was cold and dark,
The ravens were shrieking on the roof.

But there on the window panes,
Who painted those leaves?
Do you laugh at the dreamer,
Who saw flowers in winter?

I dreamt of requited love,
Of a beautiful girl,
Of hearts and of kisses,
Of bliss and happiness.

And when the roosters crowed,
My heart awoke.
Now I sit here alone,
And think about my dream.

I shut my eyes again,
My heart still beats warmly.
When will you leaves on the window turn green?
When will I hold my beloved in my arms?

XII. Loneliness

As a dark cloud
Passes through clear skies,
When a faint breeze wafts
Through the tops of the pine trees:

So I make my way
With heavy steps,
Through bright, joyful life,
Alone and ungreeted.

Ah, the air is so calm,
Ah, the world is so bright!
When the tempests were raging,
I was not so miserable.

XIII. Die Post

Von der Straße her ein Posthorn klingt.
Was hat es, daß es so hoch' aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderbarlich,
Mein Herz?

Nun ja, die Post kömmt aus der Stadt,
Wo ich ein liebes Liebchen hatt',
Mein Herz!

Willst wohl einmal hinüberseh'n
Und fragen, wie es dort mag geh'n,
Mein Herz?

XIV. Der greise Kopf

Der Reif hatt' einen weißen Schein
Mir übers Haar gestreuet;
Da meint' ich schon ein Greis zu sein
Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut,
Hab' wieder schwarze Haare,
Daß mir's vor meiner Jugend graut -
Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht
Ward mancher Kopf zum Greise.
Wer glaubt's? und meiner ward es nicht
Auf dieser ganzen Reise!

XV. Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe, wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl, bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, laß mich endlich seh'n,
Treue bis zum Grabe!

XVI. Letzte Hoffnung

Hier und da ist an den Bäumen
Noch ein buntes Blatt zu seh'n,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken steh'n.

Schaue nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte,
Zitt'r' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden,
Fällt mit ihm die Hoffnung ab;
Fall' ich selber mit zu Boden,
Wein' auf meiner Hoffnung Grab.

XIII. The Post

A post horn sounds from the street.
What is it that makes you leap so,
My heart?

The post brings no letter for you.
Why do you surge, then, so wonderfully
My heart?

And now the post comes from the town
Where once I had a true beloved,
My heart!

Do you want to look out
And ask how things are back there,
My heart?

XIV. The Grey Head

The frost sprinkled a white coating
All through my hair;
It made me think I was already grey-haired,
And that made me very happy.

But soon it thawed,
Again my hair is black,
And so I grieve to have my youth -
How far still to the funeral bier!

From dusk to dawn
Many a head has turned grey.
Who would believe it? And mine has not
In the whole course of this journey!

XV. The Crow

A crow was with me
From out of the town,
Even up to this moment
It circles above my head.

Crow, strange creature,
Will you not forsake me?
Do you intend, very soon,
To take my corpse as food?

Well, it is not much farther
That I wander with my staff in hand.
Crow, let me see at last
A fidelity that lasts to the grave!

XVI. Last Hope

Here and there may a colored leaf
Be seen on the trees.
And often I stand before the trees
Lost in thought.

I look for a single leaf
On which to hang my hope;
If the wind plays with my leaf,
I tremble all over.

Ah! If the leaf falls to ground,
My hope falls with it;
And I, too, sink to the ground,
Weeping at my hope's grave.

XVII. Im Dorfe

Es bellen die Hunde, es rascheln die Ketten;
Die Menschen schnarchen in ihren Betten,
Träumen sich manches, was sie nicht haben,
Tun sich im Guten und Argen erlaben;

Und morgen früh ist alles zerflossen.
Je nun, sie haben ihr Teil genossen
Und hoffen, was sie noch übrig ließen,
Doch wieder zu finden auf ihren Kissen.

Bellt mich nur fort, ihr wachen Hunde,
Laßt mich nicht ruh'n in der Schlummerstunde!
Ich bin zu Ende mit allen Träumen.
Was will ich unter den Schläfern säumen?

XVIII. Der stürmische Morgen

Wie hat der Sturm zerrissen
Des Himmels graues Kleid!
Die Wolkenfetzen flattern
Umher im matten Streit.

Und rote Feuerflammen
Zieh'n zwischen ihnen hin;
Das nenn' ich einen Morgen
So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel
Gemalt sein eig'nes Bild -
Es ist nichts als der Winter,
Der Winter, kalt und wild!

XIX. Täuschung

Ein Licht tanzt freundlich vor mir her,
Ich folg' ihm nach die Kreuz und Quer;
Ich folg' ihm gern und seh's ihm an,
Daß es verlockt den Wandersmann.

Ach! wer wie ich so elend ist,
Gibt gern sich hin der bunten List,
Die hinter Eis und Nacht und Graus
Ihm weist ein helles, warmes Haus.
Und eine liebe Seele drin. -
Nur Täuschung ist für mich Gewinn!

XX. Der Wegweiser

Was vermeid' ich denn die Wege,
Wo die ander'n Wand'rer gehn,
Suche mir versteckte Stege
Durch verschneite Felsenhöh'n?

Habe ja doch nichts begangen,
Daß ich Menschen sollte scheu'n, -
Welch ein törichtes Verlangen
Treibt mich in die Wüstenei'n?

Weiser stehen auf den Strassen,
Weisen auf die Städte zu,
Und ich wand're sonder Maßen
Ohne Ruh' und suche Ruh'.

XVII. In the Village

The hounds are barking, their chains are rattling;
Men are asleep in their beds,
They dream of the things they do not have,
Find refreshment in good and bad things.

And tomorrow morning everything is vanished.
Yet still, they have enjoyed their share,
And hope that what remains to them,
Might still be found on their pillows.

Bark me away, you waking dogs!
Let me not find rest in the hours of slumber!
I am finished with all dreaming
Why should I linger among sleepers?

XVIII. The Stormy Morning

See how the storm has torn apart
Heaven's grey cloak!
Shreds of clouds flit about
In weary strife.

And fiery red flames
Burst forth among them:
This is what I call a morning
Exactly to my liking!

My heart sees its own image
Painted in the sky
It is nothing but winter,
Winter, cold and savage!

XIX. Deception

A friendly light dances before me,
I followed it this way and that;
I follow it eagerly and watch its course
As it lures the wanderer onward.

Ah! One that is wretched as I
Yields himself gladly to such cunning,
That portrays, beyond ice, night, and horror,
A bright warm house.
And inside, a loving soul. -
Ah, my only victory is in delusion!

XX. The Sign Post

Why do I avoid the routes
Which the other travelers take,
To search out hidden paths
Through snowy cliff tops?

I have truly done no wrong
That I should shun mankind.
What foolish desire
Drives me into the wastelands?

Signposts stand along the roads,
Signposts leading to the towns;
And I wander on and on,
Restlessly in search of rest.

Einen Weiser seh' ich stehen
Unverrückt vor meinem Blick;
Eine Straße muß ich gehen,
Die noch keiner ging zurück.

XXI. Das Wirtshaus

Auf einen Totenacker hat mich mein
Weg gebracht;
Allhier will ich einkehren, hab' ich bei mir
gedacht.
Ihr grünen Totenkränze könnt wohl die
signs,
Zeichen sein,
Die müde Wand'rer laden ins kühle
inn.
Wirtshaus ein.

Sind denn in diesem Hause die Kammern
all' besetzt?
Bin matt zum Niedersinken, und tödlich schwer
verletzt.
O unbarmherz'ge Schenke, doch weisest
away?
du mich ab?
Nun weiter denn, nur weiter, mein treuer
Wanderstab!

XXII. Mut!

Fliegt der Schnee mir ins Gesicht,
Schüttl' ich ihn herunter.
Wenn mein Herz im Busen spricht,
Sing' ich hell und munter.

Höre nicht, was es mir sagt,
Habe keine Ohren;
Fühle nicht, was es mir klagt,
Klagen ist für Toren.

Lustig in die Welt hinein
Gegen Wind und Wetter!
Will kein Gott auf Erden sein,
Sind wir selber Götter!

XXIII. Die Nebensonnen

Drei Sonnen sah ich am Himmel steh'n,
Hab' lang und fest sie angesehen;
Und sie auch standen da so stier,
Als könnten sie nicht weg von mir.

Ach, meine Sonnen seid ihr nicht!
Schaut Andren doch ins Angesicht!
Ja, neulich hatt' ich auch wohl drei;
Nun sind hinab die besten zwei.

Ging nur die dritt' erst hinterdrein!
Im Dunkeln wird mir wohler sein.

One signpost stands before me,
Remains fixed before my gaze.
One road I must take,
From which no one has ever returned.

XXI. The Inn

My path has brought me to a graveyard.

Here would I lodge, I thought to myself.

You green death-wreaths might well be the

That invite the weary traveler into the cool

But in this house are all the rooms taken?

I am weak enough to drop, fatally wounded.

O unmerciful innkeeper, do you turn me

Then further on, further on, my faithful
walking stick.

XXII. Courage!

The snow flies in my face,
I shake it off.
When my heart cries out in my breast,
I sing brightly and cheerfully.

I do not hear what it says,
I have no ears,
I do not feel what it laments,
Lamenting is for fools.

Merrily stride into the world
Against all wind and weather!
If there is no God on earth,
We are gods ourselves!

XXIII. The Phantom Suns

I saw three suns in the sky,
I stared at them long and hard;
And they, too, stood staring
As if unwilling to leave me.

Ah, but you are not my suns!
Stare at others in the face, then:
Until recently I, too, had three;
Now the best two are gone.

But let the third one go, too!
In the darkness I will fare better.

XXIV. Die Leiermann

Drüben hinterm Dorfe
Steht ein Leiermann
Und mit starren Fingern
Dreht er, was er kann.

Barfuß auf dem Eise
Schwankt er hin und her
Und sein kleiner Teller
Bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an,
Und die Hunde brummen
Um den alten Mann.

Und er läßt es gehen
Alles, wie es will,
Dreht und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter,
Soll ich mit dir geh'n?
Willst zu meinen Liedern
Deine Leier dreh'n?

XXIV. The Lyre-Man

There, behind the village,
stands a lyre-man,
And with numb fingers
he plays the best he can.

Barefoot on the ice,
he staggers back and forth,
And his little plate
remains ever empty.

No one wants to hear him,
no one looks at him,
And the hounds snarl
at the old man.

And he lets it all go by,
everything as it will,
He plays, and his lyre
is never still.

Strange old man,
shall I go with you?
Will you play your lyre
to my songs?

Upcoming Department Events

Trio Voce

Patricia Tao – piano, Jasmine Lin – violin, and Marina Hoover – cello, present Piano Trios from Central Europe: Suk, Zemlinsky, Schubert.

Saturday, March 2, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15

Opera Workshop

A Cabaret of Brecht and Weill

Wednesday March 6 and Thursday March 7, 2013 8:00PM

Timm's Centre Lobby

University of Alberta

Masterclass with Nathalie Paulin

French Chanson

Friday March 15, 2013 4:30PM

Studio 2-7, Fine Arts Building

Masterclass with Dr. Deen Larsen

German Lied

Friday March 22, 2013 2:00PM

Studio 2-7, Fine Arts Building

Faculty Composers Concert

Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.

Friday, March 22, 2013 8:00 PM

Convocation Hall, Old Arts Building

Tickets: Students \$10/ Adults \$20/ Seniors \$15

World Music Sampler

The Indian and West African Music Ensembles along with special guest - Grammy award winner V.M Bhatt, from India present a world music sample

Friday, April 5, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

Mozart Grand Mass in C-Minor

The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski

Sunday, April 7, 2013 8:00 PM

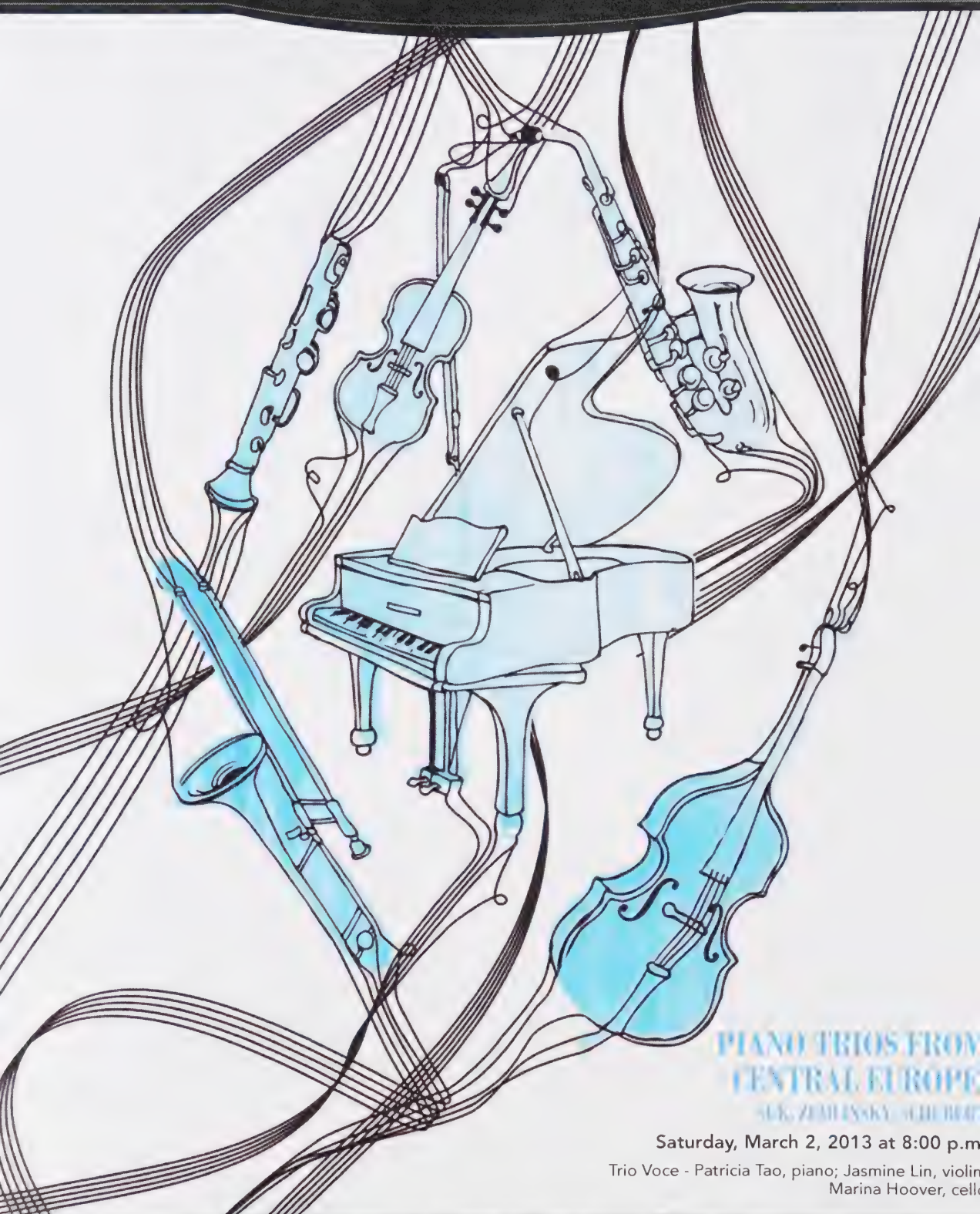
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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC
MUSIC AT CONVOCAATION HALL



**PIANO TRIOS FROM
CENTRAL EUROPE**
SOK, ZEMLENSKY, SCHUBERT

Saturday, March 2, 2013 at 8:00 p.m.

Trio Voce - Patricia Tao, piano; Jasmine Lin, violin
Marina Hoover, cello



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Trio Voce

*Patricia Tao- piano, Jasmine Lin- violin,
Marina Hoover- cello*

PROGRAMME

Trio in C minor, op. 2

- I. Allegro
- II. Andante
- III. Vivace

Josef Suk
(1874-1935)

Trio in d minor, op 3

- I. Allegro ma non troppo
- II. Andante
- III. Allegro

Alexander von Zemlinsky
(1871-1942)

~ Intermission ~

Trio no. 2 in E-flat major, D. 929

- I. Allegro
- II. Andante con moto
- III. Scherzando. Allegro moderato
- IV. Allegro moderato

Franz Schubert
(1797-1828)

Biographies:

Trio Voce is a spectacular piano trio that thrills audiences with their passion, enthusiasm and ability to make the written music come alive. The three individuals of *Trio Voce* communicate as one voice ("voce" in Italian), whether they are performing the repertoire of Haydn or that of the present day. Their first cd of the trios of Shostakovich and Mieczyslaw Weinberg has garnered critical acclaim and was deemed an "important addition to any serious collection of twentieth-century chamber music." *Fanfare Magazine* states that the cd exhibits "deeply committed and passionate performances" and "impressive music making, interpretively and technically." All three members, Jasmine Lin, Marina Hoover and Patricia Tao, are established performers, who have studied with some of the great masters at schools such as Curtis, Yale and Harvard, have performed in halls such Carnegie, Wigmore, Lincoln Center and Kennedy Center and throughout North America, Europe, Asia, South America, and Australia, and have recorded on labels such as EMI, CRI, Naxos, Centaur, Arktos, and Con Brio Recordings. Recent performance highlights include appearances for the Music Guild of Los Angeles, Stanford's Lively Arts Series, and the Ottawa Chamber Music Festival. Their next recording project, *Piano Trios of the 1890s*, featuring the works of Josef Suk, Alexander von Zemlinsky, and Anton Arensky will be released in the spring, 2013.

Jasmine Lin has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, Evergreen Symphony of Taiwan, and National Symphony Orchestra of Taiwan, and in recital in such cities as Chicago, New York, Nova Scotia, Rio de Janeiro, and Montevideo. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. The New York Times describes her as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon". As a chamber musician, Ms. Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured extensively in the United States as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection Music Festival. She has been an adjunct faculty member at Northwestern University and DePaul University and was a faculty member of the Taos School of Music in New Mexico. Ms. Lin is a founding and current member of the Formosa Quartet, which won first prize in the 2006 London International String Quartet Competition. Ms. Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have been featured in Chicago, at Cornell University in Ithaca, and on radio in Taipei, and have resulted in collaborations with composers Dana Wilson, David Loeb, and Thomas Oboe Lee. Ms. Lin is also a member of the Chicago Chamber Musicians and received a Grammy nomination in 2007 as part of CCM's Grammy-nominated CD of works for winds and strings by Mozart. She is on the faculty at Roosevelt University and is a proud native of Chicago.

Two-time Grammy nominee **Marina Hoover** was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition. In her 13 years with the St. Lawrence, Ms. Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y," The Kennedy Center, Wigmore Hall, (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoleto USA since 1996. The Quartet's major recording label debut, *Schumann String Quartets 1 and 3*, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence's third cd, *Yiddishbbuk: The Chamber Works of Osvaldo Golijov* was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording. Ms. Hoover's most recent cd with pianist Patricia Tao includes works by Chopin, Strauss and Liszt on the Centaur label. Ms. Hoover studied cello under David Soyler at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. Ms. Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting artist-in-residence at the University of Toronto, and participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities. In 2002-03 she was visiting Professor of Cello at the University of Toronto and has also been an artist-in-residence at the Banff School of Fine Arts and Distinguished Artist at the University of Alberta. She has also taught chamber music as part of the Chicago String Quartet at Northwestern University.



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Pianist **Patricia Tao**, founding member of the Guild Trio for ten years, leads an active life as performer, teacher and concert organizer. As pianist of the Guild Trio, she performed throughout the United States and Europe and won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a "beautiful new landmark" on the concert stage. As soloist, Dr. Tao toured the United States for Columbia Artist's Community Concerts series and as an "Artistic Ambassador" for the USIA. Dr. Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, Chicago's WFMT and "Our Music" on CBC. She has commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label, a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano, and Chopin and Strauss cello and piano sonatas on the Centaur label. Dr. Tao received her undergraduate education at Harvard University, a master's degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague, Bratislava and Wuhan, and has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and is Associate Professor of Music at the University of Alberta.

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Mozart Grand Mass in C-Minor

The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski
Sunday, April 7, 2013 8:00 PM
Winspear Centre
Tickets: Students \$10/ Adults \$20/ Seniors \$15

under the direction of
Dr. Tom Dust & Professor Raymond Baril

THE UNIVERSITY OF ALBERTA & MACEWAN UNIVERSITY
JAZZ BANDS I & II



mon.
MAR 4th
2 LIVE BANDS
300 tickets available
TIX: \$15

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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

MACEWAN

Salute to the Bands 2013:

*Dancing to the sounds of the great swing bands
of the 1930s and 1940s*

University of Alberta/Grant MacEwan University

Jazz Bands I & II

With Guest Emcee, Mr. Bryan Hall

PROGRAMME

Dance Programme

Glenn Miller and His Orchestra

[recreated by Jazz Band II]

A Salute to Glenn Miller II

Arranged by Jeff Hest

[Jazz Band II is joined by Jazz Band I]

A String of Pearls (1941)

Jerry Gray & Eddie DeLange

Chattanooga Choo Choo (1941)

Harry Warren & Mack Gordon

American Patrol (1942)

F.W. Meacham, arr. Jerry Gray

Moonlight Serenade (1939)

Glenn Miller

Transcribed by Zen Magus

Pennsylvania 6-5000 (1940)

Jerry Gray & Carl Sigman

Arranged by Jerry Gray

At Last (1942)

Harry Warren & Mack Gordon

Pat Friday – vocalist

Little Brown Jug (1939)

Joseph E. Winner

Arranged by Bill Finegan

I Know Why (1941)

Harry Warren & Mack Gordon

Transcribed by Mike Henebry

Pat Friday – vocalist

In The Mood (1939)

Joe Garland

Arranged by Glenn Miller

Duke Ellington and His Famous Orchestra

[recreated by Jazz Band I]

Take The "A" Train (1941)

Billy Strayhorn

Transcribed by David Berger

Perdido (1941)

Juan Tizol

Transcribed by Klauss Lessmann

Ko-Ko (1940) Duke Ellington

Cottontail (1940) Duke Ellington

Transcribed by David Berger & Brent Wallarab

Don't Get Around Much Anymore (1940) Duke Ellington & Bob Russell

[Never No Lament] Transcribed by David Berger

Milt Grayson – vocalist

In A Mellow Tone (1939) Duke Ellington

Arranged by Oliver Nelson

Count Basie and His Kansas City Orchestra

[recreated by Jazz Band II]

Jumpin' At The Woodside (1938) Count Basie

Arranged by Charlie Hathaway

920 Special (1942) Earl Warren

Arranged by Spud Murphy

Every Tub (1938) Count Basie & Eddie Durham

Arranged by Buck Clayton

My Heart Belongs To Daddy (1939) Cole Porter

Arranged by Jimmy Mundy

Transcribed/adapted by Tom Dust

Helen Humes – vocalist

Tippin' On The Q.T. (1945) Buck Clayton

Transcribed by David Berger

One O'clock Jump (1937) Count Basie

Arranged by Buck Clayton

Benny Goodman and His Orchestra

[recreated by Jazz Band I]

Let's Dance (1934) Fanny Baldrige, Gregory Stone & Joseph Bonine

Arranged by Fletcher Henderson

Transcribed by Bob Martin

Stompin' At The Savoy (1936) Benny Goodman, Chick Webb

& Edgar Sampson

Transcribed by Jeff Hest

Bei Mir Bist Du Schön (1938) Sholom Secunda & Jacob Jacobs

Martha Tilton – vocalist

Camel Hop (1937)

Mary Lou Williams
Transcribed by Jeffery Sultanof

Why Don't You Do Right? (1942)

Joe McCoy
Arranged by Mel Powell
Transcribed by Myles Collins

Peggy Lee – vocalist

Air Mail Special (1941)

Benny Goodman, Jimmy Mundy &
Charlie Christian
Arranged by Jimmy Mundy
Transcribed by Jeffery Sultanof

Sing, Sing, Sing (1937)

[Jazz Band I is joined by Jazz Band II]

Louis Prima
Transcribed by Jeff Hest

Upcoming Department Events:

Opera Workshop

A Cabaret of Brecht and Weill
Wednesday March 6 and Thursday March 7, 2013 8:00PM
Timm's Centre Lobby
University of Alberta

Faculty Composers Concert

Dr. Howard Bashaw, Dr. Mark Hannesson, Dr. Scott Smallwood, and Dr. Andriy Talpash present *Ultra*, a program of innovative new sonic experiments.
Friday, March 22, 2013 8:00 PM
Convocation Hall, Old Arts Building
Tickets: Students \$10/ Adults \$20/ Seniors \$15

World Music Sampler

The Indian and West African Music Ensembles along with special guest - Grammy award winner V.M Bhatt, from India present a world music sample
Friday, April 5, 2013 8:00 PM
Winspear Centre
Tickets: Students \$10/ Adults \$20/ Seniors \$15

Mozart Grand Mass in C-Minor

The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski
Sunday, April 7, 2013 8:00 PM
Winspear Centre
Tickets: Students \$10/ Adults \$20/ Seniors \$15

The University of Alberta/Grant MacEwan University Jazz Bands

	JAZZ I	JAZZ II
Director	Raymond Baril	Tom Dust
Alto Saxophone I	Eric Toombs	Trevor Fisher
Alto Saxophone II	Kendra Heslip	Marc Daigle
Tenor Saxophone I	William Tomcej	Donovan Eckstrom
Tenor Saxophone II	Kerstie Dittmann	Jacob Struzik
Baritone Saxophone	Rhiannon McLeod	Alex Walden
Trumpet I	Matt Michielin	Joel Moore
Trumpet II	Matt Graham	Robin Kaluzniak
Trumpet III	Dylan Reap	Ethan Jones
Trumpet IV	Nathan Samuelson	Cole Madell
Trumpet V	Sarah Straight	
Trombone I	Sean Bumstead	Thomas Simpson
Trombone II	Kyle Waldon	Kevin Pennyfeather
Trombone III	Maureen Murray	Craig Goueffic
Bass Trombone	Denis St. Onge	Ray Basaraba
Piano	Stephanie Urquhart	James Anderson
Guitar	Robert Brinton	Michael Campbell
Bass	Connor Pylypa	Pat Haiste
Drums	Murray Smith	Leonard Patterson
Voice	Erica Gorieu	Stephanie Savage

**Special Thanks to:
Mrs. Roberta Baril and the WP Wagner School Music Program**

*University of Alberta
Department of Music
Presents:*

***Contempo
New Music
Ensemble***

**Directors:
Roger Admiral and
Andriy Talpash**

**Monday March 18,
2013 7:00 PM**

PHILIPS

Contempo New Music Ensemble

Co-Directors: Roger Admiral and Andriy Talpash

PROGRAMME

Aria (1958)

John Cage (1912-1992)

Jane Berry and Michaela Chiste, voices

And as he . . . (1993)

Peter Hatch (b.1957)

Jane Berry, mezzo-soprano
Michaela Chiste, flute

Ligatura-Message à Frances-Marie
(the answered unanswered question) (1989)

György Kurtág (b.1926)

Daniel Gervais and Marie Krejcar, violins
Etelka Nyilasi, viola
Roger Admiral, keyboards

Canon for 3
(In memoriam Igor Stravinsky) (1971)

Elliott Carter (1908-2012)

Daniel Gervais, Marie Krejcar, and Etelka Nyilasi, violins

Sonate (1970)

Edison Denisov (1929-1996)

Gavin Goodwin, saxophone
Mathew Walton, piano

Try Me, Good King:
Last Words of the Wives of Henry VIII (2000)

Libby Larsen (b.1950)

1. Katherine of Aragon
2. Anne Boleyn
3. Jane Seymour
4. Anne of Cleves

Mary Beth Ault, soprano
Mathew Walton, piano

Workers' Union (1975)

Louis Andriessen (b.1939)

Dylan Reap and Glenn Skelton, trumpets
Kayla Chambers, Gavin Goodwin, and Eric Toombs, saxophones
Allyson Macivor, percussion

~ Intermission ~

Chains (1986)

Frederic Rzewski (b.1938)

1. The News
2. The News, Again
3. Christopher Columbus to Ferdinand and Isabella
4. The Cry of the Rich and Poor
5. Creation (Part I)
6. Creation (Part II)
7. Song of the Sphinx
8. What is Anarchism?
9. History's Endless Chain
10. Labor's Endless Chain
11. Long March
12. How to Make a Pin

Michaela Chiste, flute

Kayla Chambers, Gavin Goodwin, and Eric Toombs, saxophones

Dylan Reap and Glenn Skelton, trumpets

Mathew Walton, piano

Allyson Macivor, percussion

Daniel Gervais and Marie Krejcar, violins

Etelka Nyilasi, viola and violin

Mary Beth Ault, soprano

Jane Berry, mezzo-soprano

Texts:

And as he . . . by Peter Hatch

"He he he he and he and he and and he and he and he and and as and as he and as he and he.
He is and as he is, and as he is and he is, he is and as he and he and as he is and he and he
and and he and he.

As presently. As exactitude. As trains. has trains. Has trains. As trains. As trains. Presently.
Proportions. Presently. As proportions as presently. Father and further. Was the king or room.
Farther and whether.

Was there was there was there what was there was there what was there was there there was
there."

Try Me, Good King: Last Words of the Wives of Henry VIII by Libby Larsen:

1. Katherine of Aragon (1485-1536)

My most dear Lord, King, my Husband,

The hour of my death now drawing on, the tender love I owe you, forces me to commend myself
unto you and to put you in remembrance of the health and welfare of your soul. You have cast
me into many calamities and yourself into many troubles. For my part, I pardon you everything,
and I wish to devoutly pray God that he will pardon you also. For the rest, I commend unto you
our daughter, Mary, beseeching you to be a good father unto her. Lastly, I make this vow, that
my eyes desire you above all things.

2. Anne Boleyn (1502?-1536)

Try me, good King! Let me have a lawful trail, and let not my enemies sit as my accusers and judges. Let me receive an open trail for my truth shall fear no open shame. Never a prince had a wife more loyal in all duty, in all true affection, than you have found in Anne Bulen. You have chosen me in low estate to be my wife and companion. Do you not remember the words of your own true hand? "My own darling, I would you were in my arms for I think it long since I kissed you. My mistress and my friend." Try me, good king! If ever I have found favour in your sight, if ever the name of Anne Bulen has been pleasing to your ears, than let me obtain this request and my innocence shall be known. Let me obtain this request and my innocence shall be cleared.

Good Christian people, I come hither to die and by the law I am judged to die. I pray God save the King. I hear the executioner's good, and my neck is so little...

3. Jane Seymour (1506-1537)

Right trusty and Well-Beloved, we greet you well, for as much as be the inestimable goodness of Almighty God, we be delivered of a prince.

I love the rose both red and white,

To hear of them is my delight!

Joyed may we be,

Our prince to see,

And roses three!

4. Anne of Cleves (1515-1557)

I have been informed my certain lords of the doubts and questions which have been found in our marriage. It may please your majesty to know that, though this case be most hard and sorrowful I have and do accept the clergy as my judges. So now, the clergy hath given their sentence. I approve. I neither can nor will repute myself for your graces' wife, yet it may please your highness to take me for your sister, for which I most humbly thank you. Your majesty's most humble sister, Anne, daughter of Cleves.

Chains by Frederic Rzewski:

1. The News (From today's newspaper)

2. The News, Again (From today's newspaper)

3. Christopher Columbus to Ferdinand and Isabella

"Your highness will not believe how fertile and rich these islands are. The natives have neither weapons nor the spirit of war. They go naked and undefended, and they are so cowardly that a thousand of them will run away from three of my men; at the same time, they are willing to obey and work, till the soil, and do whatever they are ordered to do. Let us use them, therefore, to build fortifications and cities; let us teach them to clothe themselves and finally make them adopt our customs."

4. The Cry of the Rich and Poor (G.B. Shaw)

"Eat, drink, and be merry, for tomorrow we must..." (repeat)

5. Creation (Part I) (Genesis, adapted)
“Cursed be the earth because of you! It will give you thorns and thistles for food; you will eat bread mixed with sweat. You will work and struggle every day of your life, until you go back to the earth, from which you were taken. You are the earth, and you will go back to the earth. Go back to the earth!”
6. Creation (Part II) (Sefer Yetzirah)
“Out of two stones two houses are built;
Out of three stones six houses are built;
Out of four stones twenty-four houses are built;
Out of five stones one hundred twenty houses are built;
Out of six stones seven hundred twenty houses are built;
Out of seven stones five thousand forty houses are built.
Go, and count further: what the mouth is unable to pronounce and the ear is unable to hear.”
7. Song of the Sphinx (Instruction to Merikare, ca.2100 B.C.) – (to Ronald Reagan)
“Don’t build your tomb out of ruins, using what has been made for what is to be made. Though it happened because of me, I learned it when it was too late. I was punished. To destroy is evil; but to restore what you have destroyed is useless. Think about it. Every blow is paid for by blows; violence brings only more violence. Think about it!”
8. What is Anarchism? (Emma Goldman)
“The goal of anarchism is the free expression of all the latent powers of the individual, an individual for whom the making of a table, the building of a house, or the tilling of the soil is what painting is for an artist, and discovery for a scientist: the result of inspiration, of the intense longing, and interest in work as a creative force.”
9. History’s Endless Chain (Simone Weil)
“From the primitive hunter to the Egyptian slave to the Roman slave to the medieval serf to the modern worker, humans have never stopped being pushed to work by an alien force, and under the threat of more or less immediate death.”
10. Labor’s Endless Chain (traditional)
“We go to work to get the money to buy the food to get the force to go to work.”
11. Long March (Traditional Irish tune)
“Step by step the longest march can be won, can be won. Many stones can form an arch, singly none, singly none. And by union what we will can be accomplished still. Drops of water turn a mill, singly none, singly none.”
12. How to Make a Pin (Adam Smith)
“One man draws out the wire, another straightens it, a third cuts it, a fourth points it, a fifth grinds it at the top for receiving the head; to make the head requires two or three distinct operations; to put it on is a peculiar business, to whiten the pins is another; it is even a trade by itself to put them into the paper; and the important business of making a pin is, in this manner, divided in about eighteen distinct operations, which, in some manufactories, are all performed by distinct hands.

Division of labor increases the work that people can do for three reasons: first, increase in dexterity in each single worker; second, the saving of time usually lost in moving from one type of work to another; third, invention of machines, which can make the work easier and shorter, and make it possible for one person to do the work of many.”

Upcoming Department Events:

Faculty Composers Concert

Dr. Howard Bashaw, Dr. Mark Hannesson,
And Dr. Scott Smallwood present *Ultra*, a
program of innovative new sonic experiments.

Friday, March 22, 2013 8:00PM

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World Music Sampler

The Indian and West African Music Ensembles
along with special guest – Grammy award winner
V.M. Bhatt, from India present a world music
sample

Friday, April 5, 2013 8:00PM

Winspear Centre

Tickets: Students \$10/Adults \$20/Seniors \$15

Mozart Grand Mass in C-Minor

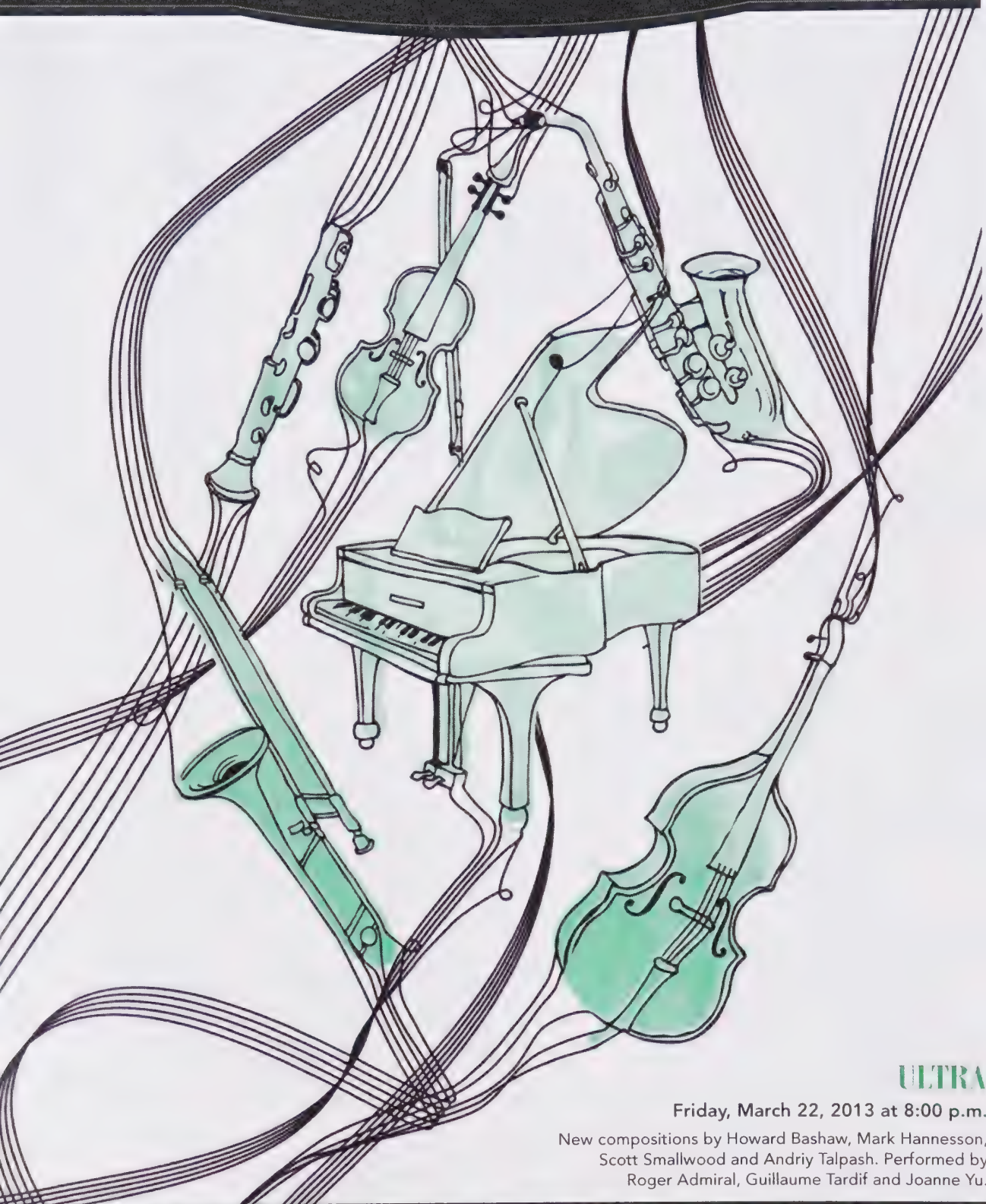
The University of Alberta Symphony Orchestra,
Madrigal Singers, Concert Choir and Augustana
Choir directed by Dr. Leonard Ratzlaff and
Petar Dundjerski

Sunday, April 7, 2013 8:00PM

Winspear Centre

Tickets: Students \$10/Adults \$20/Seniors \$15

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC
MUSIC AT CONVOCAATION HALL



ULTRA

Friday, March 22, 2013 at 8:00 p.m.

New compositions by Howard Bashaw, Mark Hannesson,
Scott Smallwood and Andriy Talpash. Performed by
Roger Admiral, Guillaume Tardif and Joanne Yu.



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

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ULTRA

*Recent music by the University of Alberta Department
of Music Faculty Composers*

PROGRAMME

15, for piano (2012)

Howard Bashaw

Part 1

- I Caccia
- II Gallery Shorts, no. 2,
adrift, beneath a solace of stars
- III Gallery Shorts, no. 3, *Ouroborus*
- IV ***The Dreaded Lyres of Sirenum Scopuli***

Part 2

- V Gallery Shorts, no. 4, *Checkered Present*
- VI Gallery Shorts, no. 1, *Homage*
- VII Gallery Shorts, no. 5, *The Shadow Spinner*
- VIII Dita Battenti
- IX ***Merciless, the Deadly Narcissist Pool***

Part 3

- X Toccatella – a 12:15 phase-wobble
- XI Gallery Shorts, no. 6, *Then, Again*
- XII DAZZLE – the kaleidoscope returns
- XIII Impromptu, an homage to be
- XIV Dita Volanti
- XV ***Lament: Hovering, Helpless, Wound In Greys,
the Stricken Sylph Spins***

Roger Admiral, piano

15 was commissioned through the Canada Council for the Arts by
Roger Admiral, Winston Choi, Douglas Finch, Corey Hamm and Kyoko
Hashimoto.

~INTERMISSION~

Guillaume Tardif, violin
Joanne Yu, cello
Roger Admiral, piano

Elevating Success (2013)
(electroacoustic work)

Scott Smallwood

respire (2013)
(electroacoustic work)

Mark Hannesson

Thalia Ringing (2013)

Scott Smallwood

Guillaume Tardif, violin
Joanne Yu, cello
Roger Admiral, piano

Notes on Composers:

Originally from White Rock, British Columbia, Canadian composer **Dr Howard Bashaw** is a graduate of the University of British Columbia (DMA, 1989). Appointed in 1993, he is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France. Working in the acoustic medium, Bashaw has composed for a range of diverse ensembles including: the Hard Rubber Orchestra, Vancouver New Music, New Music Concerts, Société de musique contemporaine du Québec, Duo Kovalis, East-West Quartet, Standing Wave, Edmonton Symphony Orchestra, Hammerhead Consort, Now Age Orchestra, Duo Majoya, Continuum Ensemble (London), and the Augustana Choir. Individual performers featured in premiere performances and recordings of works for chamber and large ensembles include: Roger Admiral (piano), Trevor Brandenburg (percussion), Kathleen Corcoran (soprano), Douglas Finch (piano), Niek de Groot (double bass), Philip Hornsey (percussion), Tatjana Kukoc (guitar), Dennis Miller (tuba), Ken Read (trombone), Yan Sallafranque (tuba), Allen Stiles (piano), William Street (saxophone), Alain Trudel (trombone), Russell Whitehead (trumpet) and Cameron Wilson (violin). The piano is included in many of Bashaw's works for ensemble -- but he has also composed several, distinctly demanding works for solo piano. Premiere performances here include: Roger Admiral (*Minimalisms II*), Marc Couroux (*Form Archimage*) Corey Hamm (*Preludes Book I*), Barbara Pritchard (*Hosu*) and Haley Simons (*Preludes Book II*). Selected by performers, Bashaw's piano music has occurred in national and international piano performance competitions. CD releases presenting only original compositions include: *Hard Rubber*, *Hard Elastic* (2008), *Form Archimage* (2004) and *BASHAW* (2000). With broadcasts occurring most notably on CBC's *Two New Hours* and *The Signal*, Bashaw's works have been performed across Canada and in the USA, as well as in Europe and beyond. He has received commissions through the Canada Council for the Arts, CBC Radio Music, and the Alberta Foundation for the Arts. Bashaw is a member of the Canadian League of Composers (CLC) and The Canadian Music Centre (CMC). He is also represented by AMP.

Born in Winnipeg, Manitoba, **Dr Mark Hannesson** is a composer and sound artist who writes instrumental, electroacoustic, mixed and audiovisual works. His music has been widely performed or broadcast. He is a frequent performer/diffuser in his many mixed works (instruments and computer). Many of his works explore and attempt to develop the connections between instrumental and electronic music. As well, he is an active performer of live electronic music. He completed a Bachelor's degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw. He completed doctoral studies in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective, a group of composers dedicated to promoting extreme sound art in the Vancouver area. They have now changed their focus to a national level. Works of his can be heard on the CEC compact discs *Cache 2000* and *Discontact III* and on the Boreal Music Society (BEAMS) compact disc *Unsound*, on the Sonus website and on the Modisti Nettable release, *expansion sonora*. He has taught Music Technology and Composition courses at the University of Alberta since 2005. He is the co-director of the ElectroAcoustic Research Studios (EARS) and co-director of the Free Improvisation Ensemble (X42).

Dr Scott Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are textural explorations of space and time. As a performer of electronics, computers, handmade instruments, and percussion, he has played with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet. He has collaborated frequently with video artists, dancers, and other artists, and for the past ten years has maintained an active collaboration with composer and sound artist Stephan Moore as the duo Evidence. His work has been presented and broadcast worldwide, including recent presentations at the Kitchen in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. Media has been released on Autumn Records, Deep Listening, Televaw, Simple Logic, Static Caravan, and others. He is currently trying to create an ensemble of solar powered instruments, preferably to be played while cross-country skiing.



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



University of Alberta Concert Band

With Special Guests

The University of Alberta Saxophone Ensemble

Conductor: Dr. Dennis Prime

Sunday March 24, 2013 2:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAMME

A Festival Prelude

Alfred Reed

Three London Miniatures

Mark Camphouse

1. Westminster Hymn
2. For England's Rose
3. Kensington March

Three Celtic Dances

Brian Balmages

1. Reel
2. Air
3. Jig

INTERVAL

University of Alberta Saxophone Ensemble

Trauermusik

Paul Hindemith

Orchestration for 12 saxophones

Arr. F. Brunaud

1. Langsam
2. Ruhig Bewegt
3. Lebhaft
4. Sehr Langsam / Choral "Für deinen Thron tret ich hiermit"

Chee Meng Low, Conductor

INTERVAL

A Tribute to Rodgers and Hammerstein

Arr. Calvin Custer

Jupiter

Jan Van Der Roose

University of Alberta Saxophone Ensemble:

Music Director: Dr William H. Street

Conductor: Chee Meng Low

Soprano Saxophone Solo: Eric Tombs

Soprano Solo: Gavin Goodwin, Raymond Baril

Alto Saxophone Solo: Kendra Heslip

Alto Saxophone: Frank Nian, Sean Brooks

Tenor Saxophone Solo: Dominique Shulhan

Tenor Saxophone: Danielle Manalili, Erica Torok

Baritone Saxophone: Laura Kerslake, Elias Carter

Bass Saxophone: Allison Balcetis

CONCERT BAND PERSONNEL 2012/13

FLUTE 1

Choi, Sarah
Edwards, Darilyn
Gibson, Taryn
Hlushak, Rachelle
Litwin, Kendra
Muckle, Jessica
Perkins, Javielle
Simpson, Tara
Yin, Betty
Zhang, Jieyun

FLUTE 2

Brown, Claire
Gagnon, Lauren
Guzzo, Caitlin
Kim, Maria
Kim, Rosa
Larocque, Olivia
Leyton, Antoinette
Mayer, Andrea
Mears, Heather
Melnik, Kate
Renaud, Rachelle
Tompkins, Kathleen
Wong, Patricia

OBOE

Thompson, Alexandra

CLARINET 1

Harris, Natasha
Shaw, Tia
Tse, Tiffanie

CLARINET 2

Brown, Katharine
Davies, Kim
Lake, Eldon
Spence, Nicole
Stock, Heather
Walker, Erin

CLARINET 3

Greening, Brittany
Johnson, Gabrielle
Ready, Emily
Warnock, Amanda

BASS CLARINET

Gabrielson, Shyla
Phillips, Sonia

ALTO SAXOPHONE

Brooks, Sean
Nian, Frank
Lam, Christine Torok, Erica

TENOR SAXOPHONE

Alferez Jimenez, Guillermo
Manalili, Danielle

BARITONE SAXOPHONE

Carter, Elias

TRUMPET 1

Groten, Sean
Madell, Cole

TRUMPET 2

Doram, Scott
Kaluzniak, Robin
Lindemulder, Eric
Logar, Emily

TRUMPET 3

Berkes, Thomas
Deas, Aaron
Garbowska, Kasia

HORNS

Barnett, Corinne
Dauphinais, Paul
Deas, Alison
Frenette, Julienne
Hoehne, Jessica

TROMBONES

Brost, Nolan
Feuer, Devin

EUPHONIUM

Francis, Sonja
Hodge, Kristin

TUBA

Roch, Samantha

DOUBLE BASS

Hauck, Taylor

PERCUSSION

Calder, Brianna
Carlson, Rebecca
Chung, Amanda
Dunsmore, Garrett
McWeeny, Robbie
Tremblay, Julia



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DEPARTMENT OF
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The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



The University of Alberta Symphonic Wind Ensemble

Conductor: Dr. Dennis Prime

Tuesday April 2, 2013 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Symphonic Wind Ensemble

Director: Dr. Dennis Prime

PROGRAMME

Selections from the Danserye

1. *La Morisque*
2. *Bergerette*
3. *Les quatre Banles*
4. *Fagot*
5. *Den hoboecken dans*
6. *Ronde & Salterelle*
7. *Ronde & Aliud*
8. *Basse danse: Mon desir*
9. *Pavane: La Bataille*

Tielman Susato

Arr. Dunnigan

Chorale and Toccata

Jack Stamp

Roberta Baril - Graduate conductor

La Salsa from Sinfonia No. 3

Roberto Sierra

Arr. Scatterday

Ray Baril - Graduate conductor

~Intermission~

Molly on the Shore

Percy Grainger

Fugue from Symphony in Bb

Paul Hindemith

Dreams Under a New Moon from Symphony No. 2

Frank Ticheli

Michael Clark - Graduate Conductor

Apollo Unleashed from Symphony No. 2

Frank Ticheli

ANOTHER GREAT SWE CONCERT AT THE CANTANDO FESTIVAL

Tuesday, April 16 - Winspear Centre for Music
with special guest - Jeff Nelsen - horn soloist
(formerly of the Canadian Brass and Montreal Symphony)
8:00 pm - Admission \$10



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

University of Alberta Symphonic Wind Ensemble

Flute:

Philippe de Montigny - Edmonton, AB
Katherine Griffith - Sherwood Park, AB
Lara Hyde - Lacombe, AB
Crystal J. Kegler - Ardrossan, AB
Jessica Rogers - Edmonton, AB

Oboe:

Noëlle Byer - Edmonton, AB
Brenna Hardy - Edmonton, AB

Bassoon:

Emily Tam - Hong Kong
Arland Mark - Victoria, BC

Clarinet:

Katherine Brice - Luseland, SK
James Bures - Edmonton, AB
Samuel He - Edmonton, AB
Joshua Iverson - Wainwright, AB
Chee Meng Low - Kuala Lumpur, Malaysia
Jessica Ornella - Sylvan Lake, AB
Jacob Struzik - Edmonton, AB
Andrea Tarnawsky - Sherwood Park, AB

Saxophone:

Kayla Chambers - Red Deer, AB
Gavin Goodwin - Edmonton, AB
Kendra Heslip - Okotoks, AB
Eric Toombs - Okotoks, AB

Trumpet:

Ian Kerr - Devon, AB
Mackenzie May - Calgary, AB
Dylan Reap - Edmonton, AB
Heather Richard - Edmonton, AB
Sarah Roberts - Edmonton, AB
Glenn Skelton - Calgary, AB
Chris Young - Fort St. John, BC

Horn:

Peter Clark - Onoway, AB
Miranda Marks - Sioux Falls, USA
Cole VanDerVelden - St. Albert, AB
Michale Clark - Onoway, AB

Trombone:

Lynn Atkin - Edmonton, AB
Jack Erdmann - Edmonton, AB
Megan Hodge - Edmonton, AB

Euphonium:

Dylan Podkowka - Edmonton, AB
Katherine Schäfers - Mornville, AB

Tuba:

Raymond Basaraba - Ardrossan, AB
Michael Gust - Edmonton, AB

Percussion:

Conrad Auch - Calgary, AB
Will Brophy - Edmonton, AB
Amanda Chung - Edmonton, AB
Allyson MacIvor - St. Albert, AB
Julia Tremblay - Bonnyville, AB
Adam Niemetz - Edmonton, AB

Piano:

Da Young Yoon - Edmonton, AB

Harp:

Samantha Spurrier - Edmonton, AB

Director:

Dr. Dennis Prime

Graduate Assistant Conductor:

Michael Clark

UPCOMING DEPARMENT EVENTS:

World Music Sampler

The Indian and West African Music Ensembles along with special guest - Grammy award winner V.M Bhatt, from India present a world music sample

Friday, April 5, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

Mozart Grand Mass in C-Minor

The University of Alberta Symphony Orchestra, Madrigal Singers, Concert Choir and Augustana Choir. Directed by Dr. Leonard Ratzlaff and Petar Dundjerski

Sunday, April 7, 2013 8:00 PM

Winspear Centre

Tickets: Students \$10/ Adults \$20/ Seniors \$15

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DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Friday, April 5, 2013 at 8pm

Grammy Award Winner

Vishwa Mohana Bhatt

with

Subhen Chatterjee, Tabla

Also featuring

University of Alberta's

Indian Music Ensemble

Sharmila Mathur, Director

West African Music Ensemble

Robert Kpogo, Director

Winspear Centre

4 Sir Winston Churchill Square

Tickets at the door or online at
worldmusicsampler-es2004.eventbrite.ca

\$20 General | \$15 Seniors | \$10 Students

Presented by



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC



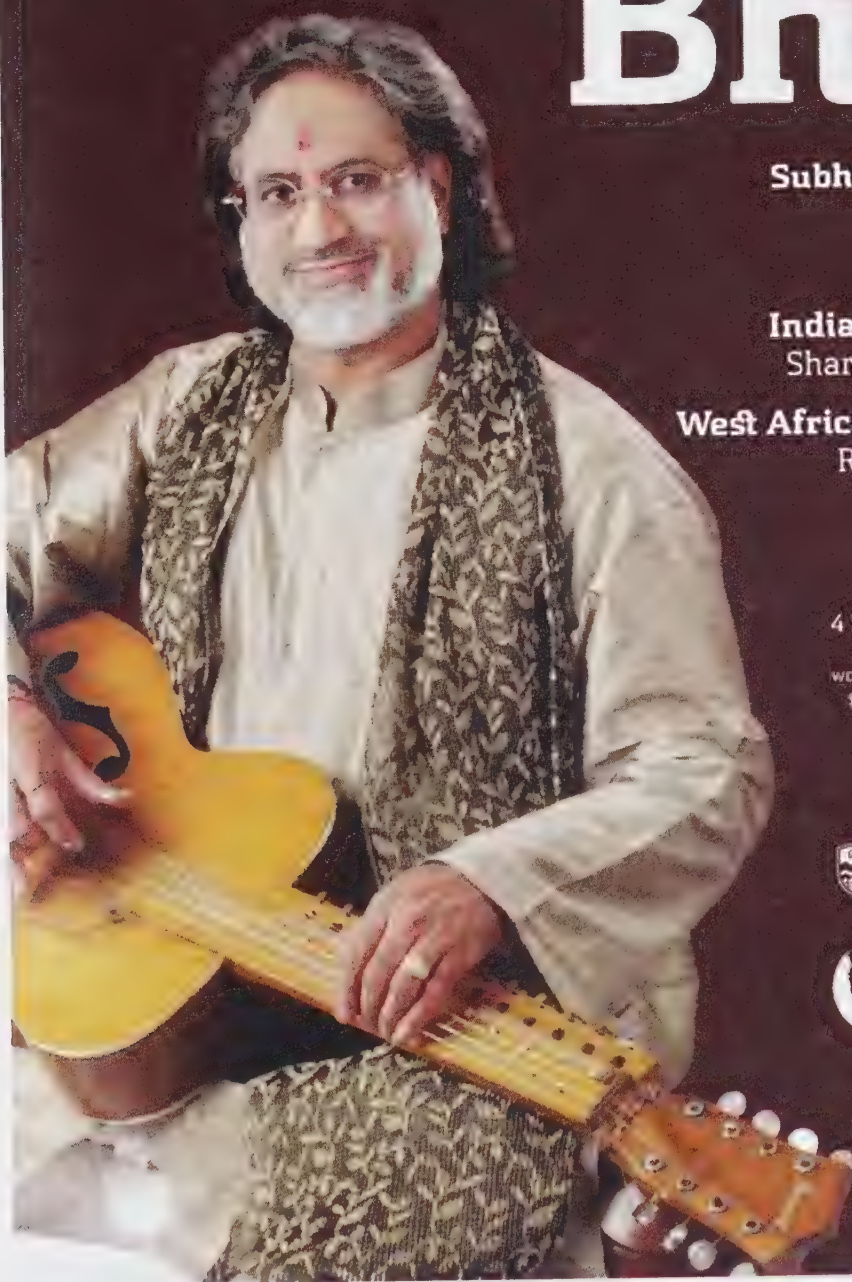
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Raga Mala



World Music Concert

Vishwa Mohan Bhatt and Subhen Chatterjee

And the University of Alberta's
Indian Music Ensemble and West African Music Ensemble

PROGRAMME

The West African Ensemble

Gahu

Gahu/Agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon return to Ghana. In the language of the creators, Gahu/Agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Tokoe

Tokoe is performed among the Ga-Adangme and the Ewe in the Tongue area of Southern Ghana during initiation or puberty along with the learning of the activities of motherwood. The dance movements appear to be simple but stylish, and present the newly eligible girls to the community. Currently Tokoe is also performed by some Ghanaian-African performing groups in Ghana and in contemporary settings.

Gota

Gota was originally a dance for medicine men and women of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

Indian Music Ensemble

Shivoham Shivaroopoham

Shlokas in praise of Lord Shiva

Raghupati Raghav Raja Ram

Gandhi's favourite Bhajan

Tabla Recital

A Qaeda in Teentaal

Sitar Recital

Raga Hansdhwani in Ektaal

Allah Hoo

A Sufi song in praise of Allah

'Chanchal' a Dhun

Tribute to Guru Bhatt

~INTERMISSION~

*Mohan Veena recital by Pandit V. M. Bhatt
and Subhen CXhatterjee on Tabla*

West African Ensemble

Robert Kpogo, Instructor
Dr. Wisdom Agorde, Instructor
Shumaila Hemani, Teaching Assistant
Wei (Maggie) Li, Volunteer Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Members

William Brophy
Meera Dave
Maren Elliot
Eric Hollands
Mofiyinfoluwa Adekunle
Xinran Wu
Lan Jasmine Zhuo
Yi Li

Sonia Chin
Tyler Davidson
Jennifer Fourie
Morgan McKinney
Toluwalase (Esther) Balyewun
Hao Yu Yu
Nathan Woodward
Jillian Fulton

Indian Music Ensemble

Sharmila Mathur, Director

Under the direction of Sharmila Mathur, the Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm), through instruction in singing, tabla (drums) and sitar (plucked lute). The Ensemble has qualified & devoted instructors including Sharmila Mathur (Sitar) and Dr. Karim Gillani (Vocal). They are regularly featured at the Canadian Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week. A set of rental instruments are also available for registered students.

Student Performers:

Chin, Sonia Cristina
Dumitrescu, Cristian
Gao, Chuhan
Lin, Isabella Huimei
Meeks, Jillian Laurine
Rezai, Azizullah
Yu, Yue
Malhotra, Harina Lucky
Zhu, Bin
Li, Chenxi
Li, Yi
Park, Young-Sin
Chen, Tong
Gill, Ishrat
Tadkase, Akshaya Mahadev
Zhang, Yue
Sohanpal, Geetanjali
Couture, Srilata

Faculty Performers:

Maria Dunn
Garry Keiller
Jeevan Patel
Ojas Joshi

Staff performers:

Qureshi, Regula
Gillani, Karim
Salehyar, Hamidreza
Mathur, Sharmila

MC:

Couture, Srilata

This concert has been presented by the University of Alberta Department of Music and folkwaysAlive! with Raga Mala Society as sponsors.

Biographies:

Creator of the MOHAN VEENA and the winner of the GRAMMY AWARD, **Vishwa Mohan** has mesmerized the world with his pristine pure, delicate yet fiery music. It is due to Vishwa's maiden mega effort that he rechristened guitar as MOHAN VEENA, his genius creation and has established it at the top most level in the mainstream of Indian Classical Music scenario, thereby proving the essence of his name VISHWA (meaning the world) and MOHAN (meaning charmer) and indeed, a world charmer he is. Being the foremost disciple of Pt. Ravi Shankar, Vishwa Mohan belongs to that elite body of musicians which traces its origin to the Moughal emperor Akbar's court musician TANSEN and his guru the Hindu Mystic Swami Haridas. Vishwa Mohan Bhatt has attracted international attention by his successful indianisation of the western Hawaiian guitar with his perfect assimilation of sitar, sarod & veena techniques, by giving it a evolutionary design & shape and by adding 14 more strings helping him to establish the instrument MOHAN VEENA to unbelievable heights. With blinding speed and faultless legato, Bhatt is undoubtedly one of the most expressive, versatile and greatest slide players in the world. Being a powerhouse performer, Vishwa's electrifying performance always captivates the audience whether in the United States of America, Europe, Gulf countries or his motherland India. Vishwa Mohan has become the cultural ambassador of India by carrying the Herculean task of glorifying and popularizing Indian culture and music throughout the world. Outstanding features of Bhatt's baaj (style) are his natural ability to play the 'Tantrakari Ang' and incorporate the 'Gayaki Ang' on Mohan Veena which is the greatest advantage of this instrument over traditional Indian instrument like sitar, sarod and veena. It was no surprise that Vishwa Mohan with his sheer virtuosity and limitless supply of melodies won the highest music award of the world, the GRAMMY AWARD IN 1994 along with Ry Cooder for their World Music Album, 'A MEETING BY THE RIVER' enhancing his celebrity status not only as a star performer but also as an improviser and a soulful composer. Vishwa Mohan has performed extensively in the USA, USSR, Canada, the Great Britain, Germany, Spain, France, Italy, Netherlands, Belgium, Scotland, Switzerland, Denmark, then scaling the Gulf of Dubai, Al-Sharjah, Bahrain, Muscat, Abu Dhabi etc. and throughout India.

SUBHEN CHATTERJEE bases his style of playing to Lucknow gharana that he learnt from his illustrious guru tabla maestro Pandit Swapan Chowdhury. Not restricting himself to one single gharana-Subhen went on to learn the intricacies & beauty of other gharanas that he introduced in his playing & which has made his style of playing so unique & distinctive. He has performed with Pt. Bhimsen Joshi, Smt. Girija Devi, Pt. Jasraj, Smt. Sobha Gurtu, Pt. V. G. Jog, Pt. Rajan-Sajan Misra, Ustad Rashid Khan, Ustad Shahid Parvez, Pt. Viswa Mohan Bhatt, Ustad Ashish Khan, Pt. Ulhas Kashalkar, Pt. Manilal Nag, Ustad Ali Ahmed Hussain Khan, Pt. Ronu Mazumder, Pt. Chitresh Das and many others and has earned a very good name both from the audience as well as the press. Subhen is also a very fine soloist. WOMAD(World Organisation of Music & Dance, founded by Peter Gabriel) by collaborating with such distinguished artistes such as Paul Horn (Flautist), David Cosby (of Crosby, Still, Nash & Young famed) etc. Subhen has also created India's leading fusion band, KARMA, (in the year 1985) which is still the only of its kind from the easter part of India. Subhen's recent collaboration with renowned percussionist, SIVAMANI, has enabled him to form another unique fusion band called FRIENDS OF DRUMS (F. O. D) whose main objective is to help the lesser known yet very talented musicians sharing stage with renowned ones. F. O. D. has also planned for supporting old and handicapped musicians (financially or otherwise) who had served the music world for years. His album BANDISH FUSION was nominated for JPF Music Awards (one of USA's leading music awards) in 2006. Subhen's latest albums "BANDISH FUSION: Redefind" & "BANDISH FUSION: the lasting legacy" are already in the charts, both in India & abroad. For more details on this, please log on to: www.bandishfusion.com



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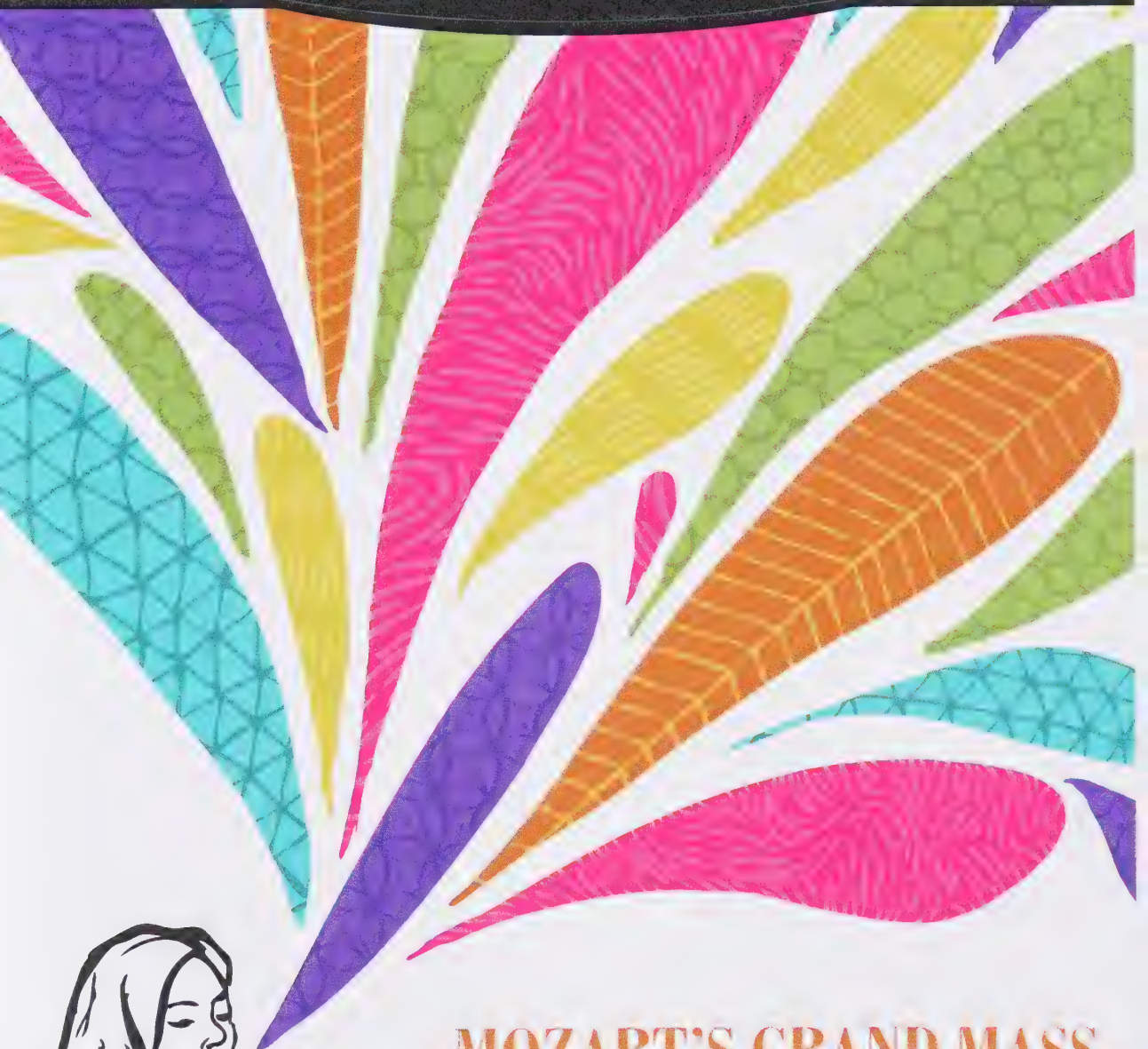
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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

MUSIC AT THE WINSPEAR



MOZART'S GRAND MASS IN C-MINOR

April 7, 2013 at 8:00 p.m.

Conductors: Dr. Leonard Ratzlaff,
Petar Dundjerski, Rob Curtis and Dr. Ardelle Ries
Performed by the University Symphony Orchestra,
Madrigal Singers, Concert Choir and Augustana Choir.

The Francis Winspear Centre for Music, Edmonton

Students: \$2 | Adults: \$11 | Seniors: \$10 | Students
Available at the door and online www.music.ualberta.ca



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DEPARTMENT OF MUSIC

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PROGRAMME

University of Alberta Symphony Orchestra

Prelude to Meistersinger

R. Wagner
(1813-1883)

Flute Concerto

K. Nielsen
(1865-1931)

Jessica Rogers, flute

~INTERMISSION~

University Symphony Orchestra, Madrigal Singers, Concert Choir, Augustana Choir

Grand Mass in c-minor, K. 427

W. A. Mozart
(1756-1791)

Kyrie Gianna Read, soprano; chorus

Gloria in excelsis Deo Chorus

Laudamus te Connie McLaws-Curtis, soprano

Gratias agimus tibi Chorus

Domine Deus Dana Petterson, soprano
Andrea Benoit, soprano

Qui tollis Double Chorus

Quoniam tu solus Katrina Townsend, soprano
Gianna Read, soprano
Jacques Arsenault, tenor

*Jesu Christe -
Cum Sancto Spiritu* Chorus

Credo in unum Deum Chorus

Et incarnatus est Gianna Read, solo

Sanctus - Osanna Double Chorus

Benedictus Gianna Read, soprano,
Bailey Cameron, mezzo-soprano
Jacques Arsenault, tenor
Rob Curtis, bass

Conducted by Petar Dundjerski

The following conductors, have prepared the excellent work of the choirs:

Ardelle Ries, Augustana Choir
Leonard Ratzlaff, Madrigal Singers
Rob Curtis, Concert Choir

Jessica Rogers was born and raised in Edmonton and has been playing the flute for nine years. She holds a grade ten RCM certificate for flute performance, was the winner of a Maestro Award for the best instrumental soloist at the 2008 Orlando Heritage Music Festival. Jessica recorded "Generations" with George Koufogiannakis in 2009, which was nominated for, "Jazz Album of the Year" at the 9th Annual Independent Music Awards. She has been a member of the University Concert Band, Symphonic Wind Ensemble, Symphonic Orchestra, Edmonton Youth Orchestra, and is a founding member of the Avenue Wind Quintet. She was recently a finalist performing the Vivaldi piccolo concerto at the Northern Alberta Concerto Competition of 2013. Jessica is in her third year of a music performance degree at the University of Alberta, and has studied with Dorothy Speers and Shelley Younge, and has attended master classes with Tara Helen O'Conner and Susan Hoepfner. She is a recipient of various awards and scholarships, including the Harvard Broadcasting Performance Award, the Beryl Barns Memorial Undergraduate Award, the Louise McKinney Scholarship, the EZ Rock 104.9 FM Prize, the Symphony Women's Educational Assistance Fund, and the Gladys Eleanor Eckert Scholarship.

University of Alberta Madrigal Singers

Comprised of 36 auditioned singers from across campus under the direction of Dr Leonard Ratzlaff, the Madrigal Singers have emerged as one of the foremost university chamber choirs in Canada. Frequent first-prize winners in the CBC's Choral Competition for Amateur Choirs, the Madrigal Singers have also had several successes at major international competitions in Germany and Ireland. They have received invitations from the American Choral Directors Association and the Association of Canadian Choral Communities to appear at their national conventions. Two of the Madrigal Singers' five recordings, *Balulalow* (2000) and *The Passing of the Year* (2006) have received National Choral Awards for the best recording of the year. The Madrigal Singers are frequently recorded by the CBC, and have appeared as guests of the Edmonton Symphony, this past December performing Handel's *Messiah* with the ESO. The Madrigal Singers have also performed with the Alberta Baroque Ensemble in its annual Christmas concerts. In November the Madrigal Singers participated in the *University Voices* choral festival in Toronto.

Soprano

Sara Brooks
Anna Chen
Sherry Giebelhaus
Kaitlynd Hiller
Gianna Read
Katrina Smith
Alexandra Thompson
Katrina Townsend
Andrea Vogel

Alto

Bailey Cameron
Silken Conradi
Lana Cuthbertson
Hilary Davis
Elizabeth Kreiter
Kayla MacDonald
Angela McKeown
Tammy-Jo Mortensen
Jennifer O'Donnell
Rebecca Parsons
Gloria Wan

Tenor

RJ Chambers
Matthew Dalen
Raimundo Gonzales
David Jeon
Mark Keeler
Savio Nguyen
Arthur Raymundo

Bass

Rob Curtis
Kenneth Ernst
Kurt Illerbrun
Jeremy Kerr-Wilson
John Lambert
Sidney M'Sahel
Jarett Prouse
Adam Robertson
Adam Sartore
Anthony Wynne

Assistant Director: Sara Brooks

University of Alberta Concert Choir

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of singers from across campus, most of whom are in their first or second year of post-secondary education. Singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself. A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, been heard on national broadcast of the CBC, and been regular national semi-finalists in the CBC Amateur Choir Competition. Over the 38-year history of the choir, travels have taken the ensemble to Europe, China and the United States. In recent years the choir has traveled to the east coast of Canada, southwestern Ontario, Vancouver Island, various parts of Alberta and most recently to Iceland.

Soprano

Rachel Berg
Aly Carrigan
Carly Clarke
Alyssa Fieseler
Elizabeth Garay
Vanessa Jerusolimiec
Ann Koshy
Heather Richards
Abigail Spencer
Kelsey Vankosky
Julie Wright
Johnna Yusep

Alto

Alis Yu An
Elizabeth Bacon
Christina Bartel Nickel
Jessica Chan
Kai-Lynn Gan
Amelia Gillese
Asiah Holm
Jina Kwon
Kayla MacDonald
Angela McKeown
Jessica Milanowski
Kathleen Ruschkowski
Virginia Wan

Tenor

Chris Friesen
Matt Hubert
Jordan Oakes
Davis Pham
Arthur Raymundo
Vincent Zheng

Bass

Ross Bishop
Tamer Harb
Sidney M'sahel
Greg Mulyk
Dylan Reap
Krystian Sekowski

Director: Rob Curtis

Assistant Director: Angela McKeown



UNIVERSITY OF ALBERTA
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Augustana Choir

A strong choral tradition at the University of Alberta Augustana Campus dates back to the beginning of the twentieth century. Currently under the direction of Dr. Ardelle Ries, The Augustana Choir is considered to be one of Western Canada's most successful undergraduate university choirs. The Augustana Choir studies and performs a wide variety of quality choral literature drawn from all musical periods and styles, including recent compositions and commissions. The Augustana Choir has a number of recordings. Their most recent CD, Nuper Rosarum Flores: Now the Rose Blossoms, celebrates contemporary Canadian choral repertoire sung in sacred, rural spaces, and includes a première performance of The Chapel by University of Alberta composer, Dr. Howard Bashaw. Thanks to generous support from the University of Alberta President's Grant for the Creative and Performing Arts, a new CD recording project is underway to document The Augustana Choir's extraordinary study and performance tour to Hungary in May 2012. This new recording is scheduled for release in April 2013. An active touring tradition has led The Augustana Choir to perform satisfying concerts for local, national, and international audiences.

Dr. Ardelle Ries, director

Dr. Roger Admiral, accompanist

Sopranos

Andrea Benoit*, Stettler, AB
Julia Buker*, Airdrie, AB
Holly Chappell, Westlock, AB
Christine Degner, Barrhead, AB
Hannah Falk, Camrose, AB
Monique Gagnon, Sherwood Park, AB
Cathryn Harder, Camrose, AB
Bailey Kuhn, Drayton Valley, AB
Katrina Lexvold, Leduc, AB
Alicia Maedel, Red Deer, AB
Evelyn Schaffer, Bassano, AB
Aleisha Sommer, Camrose, AB

Altos

Rebecca Bouma, Tofield, AB
Sara Chappell, Westlock, AB
Elizabeth Clarke*, Fort McMurray, AB
Jessica Hatton*, Edmonton, AB
Miranda Holmes, Onoway, AB
Alana Kornelsen, Edmonton, AB
Monica Littleton, Grande Prairie, AB
Stephanie Myles, Breton, AB
Karina Nottveit, Moosehorn, MB
Joelle Skinner, Valleyview, AB
Anna Walisser, Grande Prairie, AB

Tenors

Jordan Andriatz, Bashaw, AB
Taylor Bulger, Camrose, AB
Jerry McCusker, Dallas, Texas, USA
Spencer Schafers*, Morinville, AB
Casper Seely, Drayton Valley, AB
Dan Shepherd, Kelowna, BC
Jonathan Skinner*, Turtleford, SK
Ian Skinner, Turtleford, SK
Colin Wack, Edberg, AB
Emil Yin, Edmonton, AB

Basses

Dillon Allan, Camrose, AB
Gordon Auyeung, Surrey, BC
Tim Faltin, Stettler, AB
Matthew Kijewski, Wetaskiwin, AB
Spencer Kryzanowski*, St. Albert, AB
Adam McKenzie, Victoria BC
Jeff Orom, Bashaw, AB
Mackenze Orr, Stony Plain, AB
Keifer Sutherland*, Grande Cache, AB
Brent Thiessen, Winkler, MB

*denotes section leaders

The University Symphony Orchestra

The University Symphony Orchestra, directed by professor Petar Dundjerski, is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives a variety of concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. The USO has performed to full houses in the Winspear Centre.

USO Roster

Violin:

Yunona Anders
Misun Choi
Erin Dockery
Khloe Heard
Kenneth Heise**Wagner and Nielsen
Keisha Hollman
Cynthia Johnston*
Marie Krejcar
Cathy Kucey
Charles Nokes
Adam Pappas
Kathleen Pickford
Vladimir Rufino
Joni Soans
Tara Vongpaisal
Kerry Waller**Mozart
Lulu Wang

Viola

Fabiola Amorim
Michele Moroz
Rita Reichbart
Darrell Soetaert
Robert Stewart

Cello

Amy Nicholson*
Isis Tse
Remko van den Hurk
Timothy Wong
Nicholas Yee

Bass

Wesley Brenneis
Zachary Grant

Harp

Samantha Spurrier
Mary Wood

Organ:

Hyejin Diana Lee

Conductor: Petar Dundjerski

*Principal

**Concert Master

Flute:

Lara Hyde
Javielle Perkins
Jessica Rogers

Oboe:

Nöelle Byer
Christa Eriksson

Clarinet:

Joshua Iverson
Andrea Tarnawsky

Bassoon:

Douglas Ridgway
Emily Tam

French Horn:

Peter Clark
Miranda Marks
Cole Vandervelden
Joanna Wreakes

Trumpet:

Dylan Reap
Glenn Skelton
Christopher Young

Trombone:

Lynn Atkin
Jack Erdmann
Timothy Lenk

Bass Trombone:

Chris Taylor

Tuba:

Michael Gust

Percussion:

Hyejin Diana Lee
Allyson MacIvor

The University of Alberta Department of Music presents:

MUSIC AT CONVOCAATION HALL



Composition Concert: Graduate and Undergraduate Students

Featuring: 2 pianos & 2 percussion ensemble and
The Contempo New Music Ensemble

Director: Andriy Talpash

Tuesday April 16, 2013 8:00 PM



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Composition Concert:

Graduate and Undergraduate Students

PROGRAMME

Watching Ghosts

Ryan Yusep

Pick a light source and stare intently at it. Do not let your eyes shift from that light. Focus so intently on the light that the surrounding illuminated objects begin to disappear in an effect similar to tunnel vision. To maintain this vision, limit the micro adjustments that your eyes usually make when staring at objects. Once in the meditative state, observe minute changes in the light. Watch as ephemeral, ethereal, geometric, and transient objects appear, both in the light and in the surrounding darkness.

Dylan Reap, trumpet; Daniel Gervais, violin; Etelka Nyilasi, viola;
Jane Berry, voice; Allyson MacIvor, percussion

Geometry in Three Movements

Ryan Hemphill

Light and Darkness in Structure
Darkness in Light and Structure
Light in Darkness and Structure

Michaela Chiste, flute; Gavin Goodwin, Kayla Chambers saxophones;
Glenn Skelton, trumpet; Mathew Walton, piano; Marie Krejcar, violin; Mary Beth Ault, voice

INTERMISSION

Four [Unrelated] Pieces

Etelka Nyilasi

1. Complex-City

A short piece inspired by process and complex rhythms.

2. "Piano Lesson"

Introducing the world's worst piano student!!!

3. Shimmering Shadows

A continuum of sound and dynamic swells. Sit back, relax...

4. Loco-Motif

An energetic and frantic quartet for piano and snare.

Sandra Joy-Friesen & Mathew Walton, pianos
Brian Thurgood & Brian Jones, percussion

Sama' is a Sufi ceremony traditionally credited to Rumi. While the word literally means "listening", it often involves recitation and the famous whirling dance.

This work is meant to formally emulate Sama' in its fugal character and three distinctive moments: the procession, the blessing and the celebratory dance. Poetically, the music looks up to the ever revolving celestial bodies, whose positions and proportions were used in order to serialize musical elements such as pitch, rhythm, density and dynamics.

Al filo del espejo [On the Verge of the Mirror]

Nicolás Arnáez

Ethereal. Light and dark. Polygrooving, repeat. Expressivo e rubato. Transition I. Precise and mechanic, repeat. Transition II. Sinking into the darkness. Shifting conclusion, repeat. Final. Gracias, te amo, repeat.

Sandra Joy-Friesen & Mathew Walton, pianos
Brian Thurgood & Brian Jones, percussion

*Thank you for supporting the Department of Music Concert Season this year.
We look forward to seeing you in September. Please check out our
upcoming events at www.music.ualberta.ca*



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DEPARTMENT OF
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TEXTS AND PROGRAM NOTES

I Hate Music!

A Cycle of Five Kid Songs

Words and music by Leonard Bernstein

I.

My mother says that babies come in
bottles;
But last week she said they grew on special
baby-bushes.
I don't believe in the storks, either!
They're all in the zoo, busy with their own
babies!
And what's a baby-bush, anyway!?
My name is Barbara

II.

Jupiter has seven moons - or is it nine?
Saturn has a million, billion, trillion sixty-
nine;
And every one is a little sun, with six little
moons of its own!
But we have only one!
Just think of all the fun we'd have if there
were nine!
Then we could be just nine times more
romantic!
Dogs would bay 'til they were frantic!
We'd have nine tides in the Atlantic!
The man in the moon would be gigantic!
But we have only one!
Only one!

III.

I hate music!
But I like to sing: la dee da da dee: la dee da
dee.
But that's not music, not what I call music.
No, sir.
Music is a lot of men in a lot of tails,
making lots of noise like a lot of females;
Music is a lot of folks in a big dark hall,
where they really don't want to be at all;
with a lot of chairs, and a lot of airs,
and a lot of furs and diamonds!

Music is silly!

I hate music!

But I like to sing: la dee da da dee: la dee da
dee: la dee da dee.

IV.

A big Indian and a little Indian were
walking down the street.
The little Indian was the son of the big
Indian;
But the big Indian was not the father of the
little Indian:
....

V.

I just found out today that I'm a person too,
like you:
I like balloons; lots of people like balloons:
But everyone says, "Isn't she cute? She likes
balloons!"
I'm a person too, like you!
I like things that everyone likes: I like soft
things and movies and horses
and warm things and red things: don't you?
I have lots of thoughts;
like what's behind the sky;
and what's behind what's behind the sky:
But everyone says, "Isn't she sweet? She
wants to know everything!"
Don't you?
Of course I'm very young to be saying all
these things
in front of so many people like you;
but I'm a person too!
Though I'm only ten years old;
I'm a person too,
Like you!

I never saw another Butterfly

Music by Lori Laitman

I. The Butterfly

The last, the very last
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone.
Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
kiss the world good bye.
For seven weeks I've lived in here,
Pinned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the
court.
Only I never saw another butterfly.
That butterfly was the last one.
Butterflies don't live in here,
In the ghetto.

-Pavel Friedmann (1921-1944)

II. Yes, That's The Way Things Are

In Terezin in the so-called park
A queer old granddad sits
Somewhere there in the so-called park.
He wears a beard down to his lap
And on his head, a little cap.
Hard crusts he crumbles in his gums,
He's only got one single tooth.
My poor old man with working gums,
Instead of soft rolls, lentil soup.
My poor old graybeard!

-KOLEBA

Miroslav Košek (1932-1944),

Hanus Löwy (1931-1944),

& Bachner (dates unknown)

III. Birdsong

He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth's aflood with morning light,
A blackbird sings upon a bush
To greet the dawning after night.
Then I know how fine it is to live.
Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You'll know how wonderful it is to be alive.

-Anonymous

IV. The Garden

A little garden,
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.
A little boy, a sweet boy,
Like that growing blossom.
When the blossom comes to bloom,
The little boy will be no more.

-Franta Bass (1930-1944)

V. Man Proposes, God Disposes

Who was helpless back in Prague,
And who was rich before,
He's a poor soul here in Terezin,
His body's bruised and sore.
Who was toughened up before,
He'll survive these days
But who was used to servants
Will sink into his grave.

-KOLEBA

VI. The Old House

Deserted here, the old house
Stands in silence, asleep.
The old house used to be so nice,
Before, standing there,
It was so nice.
Now it is deserted.
Rotting in silence –
What a waste of houses,
What a waste of hours.

-Franta Bass

Knoxville: Summer of 1915

Music by Samuel Barber

Text by James Agee

We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squaring with clowns in hueless amber. A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low in the length of lawns, a frailing of fire who breathes...

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.¹

¹ Samuel Barber, *Knoxville: Summer of 1915* (U.S.A.: G. Schirmer, Inc., 1949).

A Sarah Binks Songbook (*The Sweet Songstress of Saskatchewan*)

Music by John Greer

Texts by Paul Hiebert

**I. Reflections While Translating Heine
(*Fantasia on a Theme of Schumann*)**

*You are like one flower,
So swell, so good, and clean,
I look you on and longing,
Slinks me the heart between:*

I'm a genius, I'm a genius,
What more can I desire,
I toot upon my little flute,
And twang upon my lyre;

I dabble in oil paint,
In cinnebar and ochre,
At night I get dissipated,
And play poker.

In my little book, in my little book,
I write verses,
Sometimes they don't rhyme -
Curses!

*Me is as if the hands I
On head yours put them should,
Praying that God you preserve,
So swell, so clean, and good.*

**II. Hi, Sooky, Ho, Sooky
(*Valse Serenata*)**

Oh, I heard your voice at daybreak,
Calling loud and sweet and clear;
I was hiding in the turnips
With a cricket in my ear;
A miller-moth in one ear,
And a cricket in the other,
But I heard your dear voice calling
To the piglets and their mother;
Heard your own voice rising, falling,
Loud and long, and sharp and shrill,

Calling, "Sooky, Sooky, Sooky!"
To the piglets on the hill;
"Hi, Sooky, Ho, Sooky,
Come and get your swill!"

Oh, I've hid among the turnips,
And I've hid between the stooks,
With barley barbs all down my back,
And beetles in my boots;
But I've seen you in the dwindling,
And I've seen you in the rain,
With an armful full of kindling,
When you fell and rose again;
I've seen you plodding through the dust
And plugging through the wet,
And at night against the window-blind,
I've seen your silhouette;
But "Sooky, Sooky, Sooky",
I never can forget;
"Hi, Sooky, Ho, Sooky,
Come and get your pep!"
And oh, I think I'll hide again
For just a sight of you,
And hear your own sweet voice again
Call "Sooky, Sooky, Soo,
"Hi, Sooky, Ho, Sooky,
Come and get the stew, Sooky,
Come and get your goo, Sooky,
Sooky, Sooky, Soo!"

**III. Ode to a Star
(*Arioso di Camera*)**

Methought I heard the tinkling of a star,
My heart did wilt within, and wilting
wept,
And sniveling tears did splash the little
stones,
And muffled sobs did make, and sobbing
peeped.

With red-rimmed eyes, and through this
moist, damp-weep,
I glanced aloft, and hush, no more descried,
The tinkling star, its tinkling it had ceased,
Resoundingly I blew my nose and sighed.

IV. The Song of the Chore (*Canzone Rustica*)

I sing the song of the simple chore,
Of quitting the downy bed at four,
And chipping ice from the stable door-
 Of the simple chore I sing:
To the forty below at break of day,
To climbing up, and throwing down hay,
To cleaning out and carting away,
 A paean of praise I bring.

Oh, it's time to milk or it's time to not,
Oh, it's time for breakfast and time I got
The pot of coffee in the coffee pot -
 I sing of the chore, "Hurray!"
Oh, it's time for this and it's time for that,
For mending unending and tending the
brat,
And it's time to turn in and put out the cat,
 Tomorrow's another day.

V. Elegy to a Calf (*Lamento Pastorello*)

Oh calf, that gamboled by my door,
Who made me rich who now am poor,
That licked my hand with milk bespread,
Oh calf, calf! Art dead, art dead?

Oh calf, I sit and languish, calf,
With sombre face, I cannot laugh,
Can I forget thy playful bunts?
Oh calf, calf, that loved me once!

With mildewed optics, deathlike, still,
My nights are damp, my days are chill,
I weep again with doleful sniff,
Oh calf, calf, so dead, so stiff.

VI. Square Dance (*Hoe-Down*)

Sing ho, for the dance,
To shuffle and prance,
Sing "Ladies, do-si-do!"
And fiddles engage,
With "Bird-in-the-cage",
Sing, "Eleben-left!" - Sing ho!
Give me the square,
Where harmonicas blare,
And the ladies are set for the swing -
And Squiffy Malarty
Has mad up the party,
With a handkerchief tied to his wing:

Swing Olga, swing Lena,
Swing Kate and Katrina,
Swing Gudrum, and Bjorg,
 and Gertrude,
Swing heavy, swing hearty,
Swing Squiffy Malarty,
The life of the party - and stewed.
Swing Daisy, swing Betty,
Swing Maisie and Letty,
Swing Mirabel, Margie, and Joy,
Swing Mrs. McGinty,
Six feet and squinty,
Two hundred and twenty -
 And coy.

Give me the dance,
Where the girls take a chance,
With seam and button and string,
And swing them up higher,
Before they retire -
Sing ho, heigh-ho, for the swing;
Sing ho, for the swirls,
And the breathless girls,
With the swimming delight in their eyes -
Come smaller or taller,
Take off the collar -
Sing ho, for the exercise!

I Never Saw Another Butterfly... was composed for soprano Lauren Wagner and saxophonist Gary Louie. Lauren had suggested that I choose poems from *I never saw another butterfly...*, a collection of poems written by children from the Terezin Concentration Camp. One cannot help but be touched by the hope and innocence that these children put into their poetry, despite their terrible surroundings. As I read these poems, I thought that the sound of the alto saxophone would be an ideal accompaniment - haunting, soulful, and with echoes of Klezmer music.¹

The six poems that I chose have widely different imagery, allowing for a variety of musical styles. *The Butterfly* opens the cycle with a cantorial-style saxophone part, conjuring up images of a fluttering butterfly. The vocal line enters with speech-based rhythms that are melodic and lyric. The saxophone continues to accent and comment on the text, and the long saxophone interlude symbolizes the freedom of the butterfly. The poem was written by Pavel Friedmann, who was born on January 7, 1921, deported to Terezin on April 26, 1942, and died in Auschwitz on September 29, 1944. Despite the tremendous sadness of the text, the message of the poem is one of undying spirit.

Yes, That's the way things are was written by three children — Kosek, Löwry, and Bachner — who wrote under the name “Koleba.” Reflecting the irony of the poem, the music has a quasi-folk song feel — a dancing, shifting rhythm, and a modal melody switching between a minor and major seventh, typical of Jewish folk song. Inserted in the middle and at the end of the piece is a type of vocalise often found in Jewish folk music, here sung on the syllables “ba-de-dum.” Miroslav Kosek was born on March 30, 1932 at Horelice in Bohemia and was sent to Terezin on February 15, 1942. He died October 19, 1944 at Auschwitz. Hanus Löwy was born in Ostrava on June 29, 1931, deported to Terezin on September 30, 1942, and died in Auschwitz on October 4, 1944. There is no information on Bachner.

The author of *Birdsong* is unknown. The poem is preserved in manuscript. Again in this poem, the author is able to rise above the living conditions to focus on the loveliness of life. Ascending phrases are used to portray hope, and a vocalise is again employed as an interlude and postlude, as the voice and saxophone combine in a passionate duet.

The feelings of hope manifested in the earlier songs die in *The Garden*. The poem was written by Franta Bass, who was born in Brno on September 4, 1930. He was sent to Terezin on December 2, 1941, and died in Auschwitz on October 28, 1944. The little boy walking along the garden path is portrayed by a weaving saxophone part with subtle rhythmic changes. Both parts build to a climax, then abruptly come to a close as “the little boy will be no more.”

Man Proposes, God Disposes was also written by the three children who signed their name “Koleba.” This text is a commentary on what used to be, and what is. With the ambience of a cabaret song, the vocal line uses a simple melody, and ends each section with a glissando.

The Old House, also written by Franta Bass, ends the cycle. The barren image of the deserted house is captured by the saxophone repeatedly playing one note, like a bell tolling. The voice and saxophone become more expressive as the poet recalls happier days, but then return to the opening texture. The phrase “rotting in silence,” is repeated three times, to bring the cycle to a close with the voice alone.²

-Lori Laitman

¹ Lori Laitman, *I Never Saw Another Butterfly* (Washington, DC: Arsis Press, 1997).

² Lori Laitman, *Mystery: The Songs of Lori Laitman*, Lauren Wagner and Gary Louis, Albany Records TR 393, CD, 2000

Notes on *Knoxville: Summer of 1915*, op. 24

"We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child" — the opening of James Agee's essay *Knoxville* and Samuel Barber's 1950 composition for soprano and orchestra, "*Knoxville: Summer of 1915*."

The American Civil War was the bloodiest war that the world had known up to that time. This war has often been considered the precursor to modern warfare, with its trenches and tremendous death tolls. The Civil War was a harbinger of modern war in other disturbing ways as well. It was fought over attempted cultural hegemony and blatant nationalism, bound up with racial oppression. The civilian population of the South was brutalized in the Union's vindictive march to the Atlantic Ocean on the Georgian coast. The year 1915—the year that James Agee chose for his essay—was only 50 years after that war, less, in fact, than our distance now from the Second World War.

Of course, 1915 has other implications. That year Americans were determined to avoid the war in Europe, both in spite of and because of the knowledge of the terrible human cost. "*Knoxville: Summer of 1915*" is poised precariously in the early evening, before the dark horrors of the night of the 20th Century. The family in the Agee/Barber work is a portrait of Southern stoicism and reserve; their quiet small-talk skirts the fears of tomorrow as well as the sadnesses of yesterday, and focuses on life at the moment.

The voice of this text seems to vacillate between that of the child-narrator and the adult-narrator remembering his childhood thoughts. We are not sure where one voice ends and the other begins. The beginning of the piece quotes the music of the impassioned prayer sung later, at the climax. Gradually, the strident leaps in the strings dissolve into a gentle rocking motion against which the text unfolds. While this rocking motive is indeed less vehement, it still contains the same musical element of the fervent prayer, only softened. In this way, the music seems to guide us to that state of being "successfully disguised to [one's self] as a child." The pathos is apparent but contained.

In fact, the child's sense of security is in continual conflict with his sense of existential terror. Most obviously, the streetcar passing by obliterates the previous Edenesque depiction of evening. In its wake remains the rough wet fear of mortality and the loneliness of the night. The night scene is described: "On the rough wet grass of the back yard my father and mother have spread quilts." The sustaining comfort of quilts, on which the family rests, is only an inch thick; underneath lie uncertainty and mortality in its biblical metaphor of grass.

Childlike simplicity and dark emotion alternate with increasing duress, culminating in the speaker's desperate prayer for the well-being of his people: "By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away."

The rocking music returns, all the more comforting, if ultimately less reassuring. As the voice of the adult and child fuse, the speaker realizes that with all their regard and love, his family will not—in fact, could not, even when they were still alive—tell him who he is, who he should be. In this tragedy of universal loneliness, however, lies also the hope that one's spirit, since it must be cultivated alone, will develop on its own terms and flourish.

Barber dedicated the piece to the memory of his father.³

³ Jed Gaylin, *Acts of Hope*, <http://actsofhope.blogspot.ca/2008/02/knoxville-summer-1915-james-agee-samuel.html> (2008)

Notes on *A Sarah Binks Songbook*:

"There is no doubt", writes Paul Hiebert of his whimsical creation poetess Sarah Binks, the Sweet Songstress of Saskatchewan, "that some of Sarah's finest work still lies buried among the Tax Sales and Mortgage Foreclosures." Known, among other things, for her "almost perfect" translations of German poetry, honours were showered upon her throughout her life from Quagmire to Hitching, from Pelvis and Detour to Oak Bluff and Cactus Lake, culminating in that highest award in the bestowal of her province's people, the Wheat Pool Medal. "No other poet has caught in deathless lines so much of Saskatchewan's elusive spirit, the baldness of its prairies, the alkalinity of its soil, the richness of its insect life."⁴

-John Greer

"Sarah, more than most poets, seizes upon the trivial...as an occasion for a lyrical outburst of pulsating beauty." This statement in the author's introduction to Paul Hiebert's *Sarah Binks* provides the key to Sarah's humor and trivia, which she has in greater supply than many poets. The humor arises from the incongruity of linking the trivial and the lyrical - and if the lyrical is not truly lyrical, the more obtrusive the incongruity and the greater the humor.

Known to Canadian culture as the "Sweet Songstress of Saskatchewan," Sarah was the creation of Paul Gerhardt Hiebert (1892 - 1987), professor and poet. Professor of Chemistry at the University of Manitoba, he was also the author of the parodic poetry of Sarah Binks, "The Sweet Songstress of Saskatchewan," first published in 1947 in a "biography" entitled *Sarah Binks*. "Sarah" writes deliberately awful poetry that nonetheless offers a nostalgic view of the Pre-Depression prairie West in which so many Canadians grew up. Though fictitious, she became one of the best known poets in Saskatchewan after her first appearance in Hiebert's "biography." This masterpiece of satire won the 1947 Stephen Leacock Medal for humor and remains in print as a much quoted satiric classic of Canadian literature. Hiebert became known for reading the poems and discussing Sarah's life on CBC Radio, so that to many fans she came to be remembered as a living poet. Paul Hiebert's critical biography of the wholly mythic but irrepressible Sarah Binks, who gave her life to poetry and died a martyr to the muse, is a hilarious analysis of her career and influences, along with a memorable selection of the poet's most tender and most inspiring writings....

...As a composer, [John] Greer was amused by the character of Sarah Binks in Paul Hiebert's mock biography and found Sarah's spectacularly bad poems very funny. He loved the idea of how Hiebert was parodying German poets and wanted to divert these poems into songs that would be distinctly Canadian. As a result, his musical response to Binks and the poems created by Paul Hiebert is the charming cycle, *A Sarah Binks Songbook, Opus 9*, 1988, for Soprano and Piano, a *tour de force* of musical parody in its six songs.⁵

⁴ John Greer, *A Sarah Binks Songbook*, Rebecca Karpoff and Fred Karpoff, Marquis Records 81381 DDD, CD, 2008

⁵ Jane Leibel, "Musical Parody in John Greer's *A Sarah Binks Songbook*," *Journal of Singing* 66, no. 2 (2009), 183, 184.

MUSIC AT CONVOCATION HALL

TRIO VOCE

PATRICIA TAO, PIANO

JASMINE LIN, VIOLIN

MARINA HOOVER, CELLO

SEPTEMBER 28, 2013
CONVOCATION HALL



UNIVERSITY OF
ALBERTA

Music

1, **Trio élégiaque no. 1 in g minor**

Sergei Rachmaninov
(1873-1943)

Trio in e minor, op. 90 "Dumky"

Antonin Dvorak
(1841-1904)

- 2, 3, 4, 5, 6, 7,
I. Lento maestoso
II. Poco adagio
III. Andante
IV. Andante moderato
V. Allegro
VI. Lento maestoso

Trio no. 1 in B major, op. 8

Johannes Brahms
(1833-1897)

- 8, 9, 10, 11,
I. Allegro con brio
II. Scherzo: Presto
III. Adagio
IV. Allegro

